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TIME MEASURE AND COMPOSITIONAL TYPES IN INDIAN MUSIC

A Historical and Analytical Study of Tāla, Chanda and Nibaddha Musical Forms

SUBHADRA CHAUDHARY

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This work presents a historical and analytical study of five major subjects of Indian music, namely, Gītaka, Tāla, Prabandha, Chanda and Dhruvā. Of these Chanda, Prabandha (composition) and Dhruvā (metrical songs employed in ancient drama) have been intensively dealt with by the author. Undoubtedly, it is a pioneer work in these so far untouched, ignored and obscure areas.

The work is based almost entirely on source materials. The derivations, etymology and significance of technical terms, handed down through a tradition of at least 2000 years, have minutely been discussed. Besides a historical study of all the topics the relation between current practice and the ancient and medieval traditions of Indian music, a highly developed and most ancient system has also been discussed.

Since no such work has so far been published in English, it is hoped this work will, as the Hindi version of the title has done, prove to be useful to research scholars as a music treatise, to the teachers of the subject as a reference volume and to the students as a textbook and most certainly it will be welcomed by the scholars, connoisseurs and inquisitive readers of Indian music as well.

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SUBHADRA CHAUDHARY

Translated into English
by HEMA RAMANATHAN

ADITYA PRAKASHAN
NEW DELHI

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Dedicated to
BĀPŪ (MAHATMA GANDHI)
Father of the Nation in whose presence
I imbibed the values of life

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ABBREVIATIONS

A.B.	Abhinavabhāratī
A.Bh.T.Pr.	Āḷvār Bhaktoṁ kā Tamiḷ Prabandham
A.H.K.Ch.	Ādhunik Hindī Kāvya meṁ Chandayojanā
Ānand.	Ānandāśrama edition
A.P.	Aparājitapṛcchā
A.S.	Anūpasaṅgītāṅkuśa
Ā.Sañ.	Ānandasañjīvanam
A.S.L. Bik.	Anūpa Saṅgīta Library, Bīkāner
A.S.R.	Anūpasaṅgītaratnākara
B.G.O.D.	Bauddha Gān O Dohā
Bharata.	Bharatabhāṣya
Bhā. Saṅ. Kā. Iti.	Bhāratīya Saṅgīt Kā Itihās
B.H.U.	Banaras Hindu University
B.K.O.K.	Bāṅglā Kīrtan O Kīrtaniyā
Bṛ.	Bṛhaddeśī
Bṛ. Pin.	Bṛhat Piṅgala
Catur.	Caturdaṇḍīprakāśikā
Ch.	Chapter
Cha.	Chando'nuśāsana
Chāndo.	Chāndogyopaniṣad
Ch. Pra.	Chandaḥ Prabhākara
D. Pin.	Dalapat Piṅgal
Datt.	Dattilam
Gīta.	Gītagovinda
GOML.	Government Oriental Manuscripts Library, Madras
Hema.	Hemacandra
H.K.Ch.Y.	Hindī Kaviyoṁ Kā Chandaḥśāstra Ko Yogadān
H.S.P.K.P.M.	Hindustānī Saṅgīt Paddhati Kramik Pustak Mālikā
Jagadeka.	Jagadekamalla
Jaya.	Jayadāman
Kalli.	Kallinātha
K.S.P.Sam.	Kāvya aur Saṅgīt ka Pārasparik Sambandh
Mān.	Mānasollāsa
Mitā.	Mitākṣara Ṭīkā
Mus. Dept.	Musicology Department
N.S.	Nāṭyaśāstra
N.Śik.	Nāradīyā Śikṣā
Pāṇi. A.	Pāṇiniś Aṣṭādhyāyī

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Pārśva.	Pārśvadeva
Prā. Pai.	Prākṛta Paiṅgalam
Pratyup.	Pratyupohana
Rāga.	Rāgakalpadruma
Raghu.	Raghuvaṁśa
Rasa.	Rasakaumudī
Rasika.	Rasikapriyā Ṭīkā
R.G.S.	Rādhāgovindasaṅgītasāra
Sā. D.	Sāhitya Darpaṇa
Sahasa.	Sahasarasa
Saṅgī.	Saṅgītāñjali
S. Cin.	Saṅgītacintāmaṇi
S.D.	Saṅgītadarpaṇa
S. Dām.	Saṅgītadāmodara
S.I.M.	South Indian Music
Siṁha.	Siṁhabhūpāla
S.M.	Saṅgītamakaranda
S.M.L.	Savāī Mānsingh II Library, Jaipur
S.N.	Saṅgītanārāyaṇa
S.Pār.	Saṅgītapārijāta
S.R.	Saṅgītaratnākara
S.Rāja	Saṅgītarāja
S.R. Ānand.	Saṅgītaratnākara, Ānandāśrama Ed.
S.S.	Saṅgītasāroddhāra
S.Sār.	Saṅgītasārāmṛta
S.Sāro.	Saṅgītopaniṣatsāroddhāra
S.S.Ch.A.	Sūr Sāhitya kā Chandaḥśāstrīya Adhyayan
S.S.P.	Saṅgīta Sampradāya Pradarśinī
S.S.S.	Saṅgītasamayasāra
S.Sūr.	Saṅgītasūryodaya
Stotra.	Stotraratnāvalī
Sudhā.	Sudhākara commentary of Siṁha.
S.Y.S.Kā.	Sṛṇgār-yug meṁ Saṅgīt-Kāvya
Tāla.	Tāladīpikā
Upo.	Upohana
v.	Verse
Vāyu.	Vāyupurāṇa
V. Ch.	Vaidika Chandomīmāṁsā
V. D.	Viṣṇudharmottarapurāṇa
Yājña.	Yājñavalkyasmṛti
Yantra.	Yantrakṣetradīpikā

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TABLE OF TRANSLITERATION

Devanāgarī Script	Roman Script
1. Vowels	
अ, इ, उ, ऋ, लृ	a, i, u, ṛ, lṛ
आ, ई, ऊ	ā, ī, ū
ए, ऐ, ओ, औ	e, ai, o, au
ं, (अनुस्वार), : (विसर्ग)	ṁ, ḥ
ँ चन्द्रबिन्दु	ñ
2. Consonants	
क्, ख्, ग्, घ्, ङ्	k, kh, g, gh, ṅ
च्, छ्, ज्, झ्, ञ्	c, ch, j, jh, ñ
ट्, ठ्, ड्, ढ्, ण्	ṭ, ṭh, ḍ, ḍh, ṇ
त्, थ्, द्, ध्, न्	t, th, d, dh, n
प्, फ्, ब्, भ्, म्	p, ph, b, bh, m
य्, र्, ल्, व्	y, r, l, v,
श्, ष्, स्	ś, ṣ, s
ह्	h
क़्, ख़्, ग़्, ज़्	ḳ, ḳh, ġ, z
ड़्, ढ़्	ḍ̤, ḍ̤h
ळ्	ḷ
ऴ्	ḻ or ẓ (for Tamiḻ ழ as in Tiruppugaḻ or Tiruppugaẓ)

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NOTATION SIGNS

Used in Chapter 3, Section F

sa	Ṣadja
ri	Ṛṣabha
ga	Gāndhāra
ma	Madhyama
pa	Pañcama
dha	Dhaivata
ni	Niṣāda
ṡa	Tāra sthāna (higher octave)
s̈a	Atitāra sthāna (one above higher octave)
dhạ	Mandra sthāna (lower octave)
sā	2 akṣarakāla duration
,	1 akṣarakāla extension
;	2 akṣarakāla extension
ri gā ri	Double speed
ga ri sa	Quadruple speed
| |	Completion of a cycle of tāla
||	Completion of a section of composition

Used in Chapter 4, Section D

sā	Ṣadja
re	Ṛṣabha
ga	Gāndhāra
ma	Madhyama
pa	Pañcama
dha	Dhaivata
ni	Niṣāda
sa'	Tāra sthāna
pa̲	Mandra sthāna
pa_{sa}	Kaṇa (a type of ornamentation)
– – –	Extension of a note or syllable
. . .	Extension of a syllable with change of svara
dha̲	Vikṛta (komal or tīvra)
| |	Sections of tāla
|| | | ||	mātrā-divisions within the section of tāla
‿	Svaras employed in one mātrā (beat)
×	Sama (the first mātrā of the tāla)
O	ḳhālī (waive of the hand for keeping tāla)
3,5,9 etc.	Mātrā numbers of tāla with tālī (beat of the hand)

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PREFACE

Rāga, one of the two unique facets of Indian music, the other being tāla, is expressed through nibaddha and anibaddha. Inspite of the fact that the complete personality of a rāga finds expression, only in anibaddha, nibaddha, though being short in duration, has always been accorded an important place. Right from the gītakas and the dhruvās of Nāṭyaśāstra and varieties of prabandhas and song forms developed later bear the testimony. All these have definite forms. Tāla is the scale which measures and provides basis to nibaddha and anibaddha therefore, it also has a definite shape. All sung forms have either meaningful or meaningless word-content which can also be metrical. Hence chanda is also nibaddha form. The present work is basically a study of the three main nibaddha forms, viz., tāla, prabandha and chanda. Gītaka and dhruvā have been included because they are related to these three.

The research work on tāla done during 19th and 20th century is not more than five percent of the total work on various aspects of Indian music. Efforts were mainly directed towards compiling tālas and their ṭhekās (fixed syllabic patterns of tāla), bols, relās, parans etc. in various tālas and in various speeds and chandas, the material for learning playing techniques of tablā and pakhāvaj and their playing materials etc. Obviously the stress laid on the performing aspect of tāla based on avanaddha vādya (drums). A scientific and appropriate effort towards an analysis of the fundamental concepts of tāla, interpretation of technical terminology, historical changes, explanation and clarification of the relation and difference between the ancient and the current terms was carried out only in the 8th decade of the present era through the theses submitted for the Ph.D. degree. Prabandha, chanda and dhruvā have altogether been left untouched and neglected. The thesis submitted by the author was a pioneer work in respect of all these subjects which was updated, for Hindi edition and later for the present English edition.

The work is divided into 5 chapters encompassing tāla, gītaka, prabandha, chanda and dhruvā. Tāla which gains first place among these has been taken up in the 1st chapter. According to the ancient view tāla did not have an independent existence because it is the element which is meant to provide basis to and measure gīta, vādya and nṛtta. The tālas were manifested in gītakas, hence the 2nd chapter deals with gītakas. Svara, tāla and pada are the 3 elements of gītakas and prabandhas also comprise of these three. Moreover, gītaka and prabandha both are sung forms. Due to this affinity between the two the

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chapter on prabandha follows gītaka. Pada (word content) has a primacy in prabandha wherein chanda plays an important role. Besides, pada and chanda are closely inter-related hence chanda has been placed in the chapter next to prabandha. Last but not the least are the dhruvās, the sung chandas of the Nāṭyaśāstra, which have been discussed in the last chapter. Thus all the 5 chapters are related to their preceeding chapters.

The lakṣaṇa-paramparā (the tradition of codification) of the ancient Indian music is very old whose first ever available evidence is the Nāṭyaśāstra (approximately 500 BC). This system of music continued developing till the Saṅgītaratnākara (13th c. AD). But during later period the original system developed in various streams just as the branches and offshoots of a tree grown from a single seed. The two accepted systems of Northern and Southern India, the result of the above development, have common points as well as differences. In the study of tāla, prabandha and chanda both these systems have been taken into account to the utmost possible extent.

It is worthy of mention that the material of the present work was originally published in Hindī under the title "Bhāratīya Saṅgīta Meṁ Tāla Aur Rūpa-vidhāna" in 1984. After this publication, suggestions to bring out an English translation of this book continued coming from scholars, friends and students. Hence the present publication was taken up with a view to extend the benefit to non-Hindī speaking readers too. But instead of bringing out just a translation the author considered it more useful to publish English version after updating the material with what she has been able to do on the subject after the Hindī publication. The fruition of this effort is the present work entitled "Time-measure and Compositional Types In Indian Music".

Almost in all the chapters changes have been made but major alterations and additions have been made in sections A, B and C of the chapter on tāla, section A of prabandha and sections A and B of chanda. Section E has been added to prabandha to include examples of some song-forms in notation. Besides necessary changes, the material on dhruvā has been made more coherent by rearranging it into 2 sections. Glossary has been appended to facilitate the reader to have an easy access of the meanings of technical terms and other important words occuring in the book.

The approach adopted in this book is being outlined below.

The contribution in general of the work needs mention. Main points are as follows:

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1. The whole work is an outcome of research based almost entirely on source writings.
2. In Saṅgītaśāstra a term has often been employed in various senses. Hence, besides this, the derivations, etymology and significance of technical terms have been discussed in this work.
3. While a historical study of all the topics, based on ancient and medieval texts has been made the relation and differences between current practice and the ancient and medieval traditions have also been discussed.
4. There has been a very ancient, developed and firmly established tradition of technical terminology in Indian music. While some were replaced by new terms, the meanings of some of them changed, some concepts remained unchanged whereas the terms changed, while in some cases the terms and the concepts both were lost. An endeavour has been made to throw light on these.
5. Some prevalent notions and concepts have been refuted and new view points presented.
6. In the field of research it is possible that some questions remain unanswered. These problems have been raised at the relevant contexts to suggest the need for further thinking by the future researchers.

With regard to the subjects dealt with, the contribution of the book may be summarized as under:

1. A study of an important aspect of music such as tāla has been done from historical, analytical and critical angles in one place only in this work and nowhere else. There have been two streams of tāla — mārga and deśī. The gāndharva system expounded by Bharata has been accepted as mārga and the tāla practices different from this as deśī. Basically there is no difference between the fundamental principles and elements of mārga and deśī. Deśī tālas developed because of the liberty to employ tālas at one's own will and the changes that took place in the structures and the mode of employment. Hence study of the basic elements of tāla based, primarily, on Nāṭyaśāstra and Saṅgītaratnākara, exposition of deśī tālas on the basis of the original texts of 11th to 18th century and the relationship that the current tāla system bears with mārga and deśī systems have been discussed.

2. The study of gītakas, the song forms employed in pūrvaraṅga (prelude to drama), poses many problems as their exposition is spread over various chapters in Nāṭyaśāstra and complete description of a

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gītaka is not available at one place therein. Though Saṅgītaratnākara gives short and complete accounts of each gītaka, there is a difference in the basic approach and there are also minor differences here and there. Primarily based on N.S. and S.R. the present work presents a coherent description of gītakas and tries to rectify the differences. The misconceptions in respect of chandaka gītaka among 20th century writers on metrics have also been annulled.

3. Prabandha chapter, the largest in this work, deals with all the aspects of prabandha extensively. Analysis of the elements of prabandha, discussion of the basis of prabandha classification, analysis of guṇa-doṣa (merits and demerits) of gīta in various texts and their utility in prabandha, short descriptions of all the prabandhas available in important texts, study of the song forms falling under the category of prabandha, though not named as prabandha, are the important features of this chapter. Besides, succint and lucid descriptions of all the prevalent song forms in Northern, Southern and Orissi music given in an independent section are found nowhere else. In order to give an idea of form of prabandha, some song forms found in late-medieval (16th century onwards) texts in notation have been included.

Jayadeva, the author of the Gītagovinda, has until now been considered to have innovated the 'pada' style of poetry. But it has been pointed out, through illustrations, that the origin of this style lies in stotras, a style prevalent many centuries before Jayadeva, though more and serious study of this subject is still wanting.

4. The chapter on chanda of the present work occupies an important place which deals with chanda in a new perspective. Analysis of pada from various angles, clarification of the indistinct notions about pada, padya and chanda and wrong notions among modern writers on metrics about sampad, a technical term of prosody, discussion of the relation between chanda and tāla, clear exposition of the difference between chanda and vṛtta are the important areas discussed here. A short historical study of some of the important chandas right from vedic to later Sanskṛta tradition and of few other Indian languages has significantly contributed in depleting several misconceptions.

During last few centuries chanda has been taken to be granted just a property of kāvya and its relation with music has remained unnoticed. An endeavour has been made here, with examples, to bring to forefront the clear and spontaneous expression and perception of chanda in various forms of music such as improvised tonal patterns, compositions comprising of non-sensical syllables and playing materials of string in-

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struments and even drums.

Scholars have taken into consideration just the crests and troughs arising due to the occurance of guru (long) and laghu (short) syllables at certain places in chanda as the basis for the peculiar experience arising out of chanda. But, it has been pointed out here that pitch variations i.e. the highness-lowness of the sound during recitation of kāvya and stress and non-stress on syllables at fixed places also play an important role in this experience.

There are many views regarding the origin, evolution and first composer of Ghanākṣarī, the most favourite chanda of Hindī poets which has basically been considered a chanda belonging to kāvya. An effort has been made here to prove that ghanākṣarī is a contribution of musicians and the first composer was nāyaka Baijū. Basically it was the recitative form of sung padas and not a chanda and was later adopted in kāvya and became a favourite chanda of medieval Hindī poets.

An independent section in the same chapter deals with the relationship between specific chandas and specific tālas wherein guidelines for the selection of appropriate tāla and its starting point in the song, while composing music for a pada, have been provided.

5. Dhruvā, the metrical songs sung in various situations of the drama, has been a perplexing subject and left unattended even by scholars on metre inspite of its being in the purview of chanda. The main reason seems to be the loss of the tradition of dhruvāgāna. Besides presenting a study of sung dhruvās and instrumental dhruvās in the form of nirgītas, metricity in nirgītas and specific dhruvās employed in pūrvaraṅga has also been discussed.

In short, excepting gītaka, and to a certain extent tāla, whereon authentic work has been done by other scholars too, the work presents a comprehensive study of untouched, neglected or obscure areas such as prabandha, chanda and dhruvā. The Hindī book has proved to be very useful to researchers as reference material, to teachers as supporting material and to students as text book. We hope that this English version will also be welcomed by non-Hindī speaking scholars, teachers, researchers, students and connoisseurs and inquisitive readers of Indian music. The author will, however, welcome suggestions and comments from readers for future edition of the book.

Makara Saṅkrānti,
14th January, 1994

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1.

TĀLA

SECTION A

AN ANALYSIS OF TĀLA AND ITS CONSTITUENTS

As in the case of other concepts of music, in the case of Tāla, too, Nāṭyaśāstra is the earliest work which throws light on the subject and so we shall keep it as our basic text while expounding the concept of Tāla in Indian Music. Nāṭyaśāstra contains a detailed and full description of the contemporary system of Tāla, supplemented by the commentary Abhinavabhāratī. The later work Saṅgītaratnākara contains the same information in a succinct, aphoristic style. An explanatory elaboration of Saṅgītaratnākara is found in the Saṅgītarāja. The Tāla chapters of the Bṛhaddeśī, Bharatabhāṣya and the Saṅgītaśīromaṇi are not available and the Mānasollāsa confines itself to the description of certain deśī tālas. Hence our analysis of Tāla will be based primarily on the Nāṭyaśāstra of Bharata, Abhinavabhāratī of Abhinavagupta and Saṅgītaratnākara of Śārṅgadeva and wherever necessary on the Saṅgītarāja.

The subject of Tāla is dealt with in the 31st chapter of the Nāṭyaśāstra, the 16th chapter of the fourth viṁśati of the Mānasollāsa, the fifth chapter of the Saṅgītaratnākara and the first, second and third parīkṣaṇas of the third ullāsa of the third kośa of the Saṅgītarāja. In the Abhinavabharatī the chapters follow the original text.

Bharata and Śārṅgadeva differ in their exposition styles but there is no material difference in the content. The tāla system which Bharata describes falls within 'Mārga', as opposed to 'Deśī'. A proper understanding of Mārga tāla is possible only after one understands the distinction between Mārga and Deśī.

MĀRGA AND DEŚĪ

These two terms are mutually related and one does not make sense without the other. In the Nāṭyaśāstra there is no discussion anywhere of these two terms but in the Bṛhaddeśī of Mataṅga 'deśī' appears in the title itself.

In the Nāṭyaśāstra, the two terms 'Gāndharva' and 'Gāna' have been used to refer to the two types of music other than sāma. In the Bṛhaddeśī we come across the pair 'mārga' and 'deśī', whereas in Saṅgītaratnākara we find all the four terms, gāndharva, gāna, mārga and deśī. Remaining within the limits of a commentary Abhinavagupta

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here and there speaks of mārga and deśī in phrases like 'deśimārgādi'[1]. In Abhinava's explanation of the terms gāndharva and gāna we perceive the influence of Mataṅga's conception of mārga-deśī. We shall take up the discussion of gāndharva and gāna in the Dhruvā chapter. Turning our attention to mārga-deśī we find that the Saṅgītaratnākara has put together the views of Bharata, Mataṅga and Abhinavagupta in determining the limits of these two realms of music. The discussion of mārga-deśī has been taken up thus—

gītaṁ vādyaṁ tathā nṛttaṁ tryaṁ saṅgītamucyate/
mārgo deśīti tad dvedhā, tatra mārgaḥ sa ucyate//
yo mārgito viriñcyādyaiḥ prayukto bharatādibhiḥ/
devasya purataḥ śambhorniyatābhyudayapradaḥ//
deśe deśe janānāṁ yadrucyā hṛdayarañjakam/
gītaṁ ca vādanaṁ nṛttaṁ taddeśītyabhidhīyate//[2]

The amalgam of gīta, vādya and nṛtta is saṅgīta and saṅgīta is of two types — mārga and deśī. That is mārga which Brahmā and others were in the quest of, which Bharata and others performed in the presence of Śambhu, and which is beneficial in a regulated form. That gīta, vādya and nṛtta which is popular in the various regions and which delights people of varied tastes is deśī.

In the fourth chapter, before the exposition of prabandha, the following definition of gāndharva and gāna is given—

anādisampradāyaṁ yad gandharvaiḥ samprayujyate/
niyataṁ śreyaso hetustad gāndharvaṁ jagurbudhāḥ//
yattu vāggeyakāreṇa racitaṁ lakṣaṇānvitam/
deśīrāgādiṣu proktaṁ tadganaṁ janarañjanam//[3]

In other words, that whose tradition is beginningless, practised by the gandharvas, and which is beneficial in a regulated form is called Gāndharva and that which has been composed by vāggeyakāras, is characterised by lakṣaṇas, set in deśī rāgas and which pleases people is Gāna.

From the two excerpts cited above it is clear that mārga and deśī have been regarded as corresponding to gāndharva and gāna respectively. The exposition of mārga has been greatly influenced by Abhinavagupta's gāndharva and that of deśī by Mataṅga's deśī. Thus, while giving a classical status to music other than sāman, all the contemporary regional forms employed in Nāṭya have been included under gāndharva and the forms which result from a modification of gāndharva

[1] N.S., Vol. IV, A.B., p. 38-l.4; p. 43-l.6, p. 69-l.13.
[2] S.R., 1,1, 21-24.
[3] Ibid., 4, 2-3.

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have been included under gāna. With the passage of time these two themselves have been given the names 'mārga' and 'deśi'. Of these, mārga was divine, of a beginningless tradition and an instrument of spiritual welfare. Its purpose was the propitiation of the gods and the fruit earned by its practitioner was beyond human perception. Deśī was of human origin and constantly changing. Its aim was to provide immediate joy to its listener and hence its fruit or effect was perceptible.

The word mārga is derived from the verbal root 'mārga' which means 'in the quest of' and the word 'deśī' comes from the root 'diś' which means 'related to a particular place'. In the context of music 'mārga' means that which has been attained as a result of a long quest or process of refinement and 'deśī' means that which pleases people of a particular place.

THE DISTINCTION BETWEEN MĀRGA AND DEŚI

In the Saṅgītaratnākara the distinction between mārga and deśī has been particularly made in five contexts: (1) Rāga — in the distinction between grāma rāgas and deśī rāgas; (2) Tāla — mārga tālas and deśī tālas; (3) Prabandha (composed song) — mārga tāla based gītakas and deśī tāla based prabandhas; (4) Vādya — mārga kinnarī and deśī kinnarī and mārga paṭaha and deśī paṭaha and (5) nṛtta — mārga cārī and deśī cārī.

After Bharata, the tālas employed in mārga saṅgīta have been called mārga tālas in works belonging to his tradition. The mārga system of tāla has been described by Bharata, Abhinavagupta, Śārṅgadeva and Kumbhā. Later authors have either merely repeated Ratnākara in order to carry on the tradition or, in the works which record contemporary musical practice, have left out mārga tālas, obviously since the mārga tāla system had disappeared from practice.

THE NATURE OF TĀLA

Bharata has expressed the nature of Tāla in the first śloka thus—

vādyaṁ tu yadghanaṁ proktaṁ kalāpatalayānvitam(taḥ)/
kālastasya pramāṇaṁ hi vijñeyaṁ tālayogataḥ//[4]

The meaning is — the basis (of the measure) of the instrument called ghana mentioned earlier, is time known through the association of tāla which (in turn) consists of kalā, pāta and laya. Time is the object of ghana vādya — but it is a fragment of time, which, manifested by kalā,

[4] N.S., 31, 1.

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pāta and laya, takes the form of tāla. All the terms occurring in this śloka, i.e. kāla, ghana, vādya, tāla, kalā, pāta and laya are technical and refer to the vital parts of tāla. An analysis of these terms is presented below.

KĀLA

Kāla has been defined as the dimension of (measured by) ghana vādya (cymbal playing). But the dimension dealt with by ghana vādya is not beginningless, endless, unbounded kāla (time) but it is a 'block' of time internally divided by tāla. The perception of unbounded time is impossible. For practical purposes it is necessary to limit it within boundaries and hence time is divided into seconds, minutes, hours, days, months, years and centuries. Time is perceived through the ticking of a clock in a regulated order. Lived or conscious time is perceived through the continuous heartbeat. With the stopping of the heartbeat life returns to eternal time. In the same way, in order to perceive time in music, it should be divided into units. In music the device for measuring time is tāla and the medium the ghana vādya, hence 'ghana' and 'tāla' in Bharata's definition are very important.

It is relevant here to speak of the relationship between kāla (time) and deśa (space). Although distinct from each other these two dimensions are mutually related. The perception of time takes place through action and action takes place in space. Moving the hand is an action and it occurs in space. Often in order to convey the idea of distance the language of time is employed e.g. how far is the house from the station? The answer is — if one goes by foot the station is reached in 2 hours, by horse-cart in an hour, and by motor car in fifteen minutes. The swinging of a pendulum measures time but the swinging takes place in space. The kriyās (actions) of tāla also take place in space.

GHANA

Among the four types of vādya (instrument) there is a special reason for calling the ghana vādya the 'measurer' of time. The simplest action which manifests time divisions is the beat produced by the clapping of the hands. This action is extended to the ghana vādya — in all ghana vādyas there are two parts which come together to produce sound.

All vādyas ghana (idiophones), vīṇā (chordophones), vaṁśa (aerophones) and avanaddha (membranophones) produce a tone or tones since each is tuned to a particular pitch and since various tones are produced in some of them. Why was the ghana vādya alone chosen to

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measure time? Abhinava raises this question before commenting on the first śloka of the 31st chapter, in his commentary on the phrase 'svaragataṁ' occurring in the last śloka of the 30th chapter itself.

He answers his own question thus — although it is true that svara can be heard on ghana and avanaddha vādya also, there is only the semblance of svara here, it is not as clear as it is in vīṇā or vaṁśa. Svara is originally produced in the human throat and only by anuhāra, i.e. imitation, on the vīṇā and vaṁśa. But since a range of svaras is produced on these and pitch differentiation is possible, they are called svara vādyas i.e. they are melody instruments. It is possible to tune avanaddha vadyas to a particular svara, but once this has been done, only that one svara can be produced on them, other svaras cannot be sounded. Ghana vādyas cannot even be tuned to a particular svara at will. The svara which gets fixed due to the material of the ghana, its thickness, width, depth, etc. cannot be altered ever again. Again the svara produced on the avanaddha and ghana vādyas does not have independent importance since it is fixed in accordance with one of the svaras produced by voice, vīṇā or vaṁśa. Thus in these (instruments) the production of svara is not original but by imitation.

Even though the production of syllables has been attributed to avanaddha vādyas, in reality, not syllables but merely sounds are produced on them. For practical purposes, or for the purpose of instruction, syllables having a similarity to these sounds have been associated with them. Therefore, whereas the vīṇā and vaṁśa are svara-oriented, avanaddha and ghana vādyas are not primarily svara-oriented. Further, although avanaddha vādya is governed by tāla, its chief purpose is to embellish the melody and not to measure time. Since the ghana vādya is solid in form, stretching, relaxing or pressure is not possible on it. It is simpler to mark time units by striking on this instrument. The above discussion is based on the following excerpt from Abhinava—

> nanu svarakṛtaṁ rūpaṁ vīṇāvaṁśayorivavanaddhe'pyupalabhyate tadvat ghane'pi. nādātmanā svarasya śabdatvena nityavyāpyatvāt. ataścaivaṁ tadā'vanaddhe mārjanānāṁ svaraviśeṣayojanātmanā vakṣyamāṇatvāt. satyam. anuhāreṇa paraṁ svarāṇāmavabhāso'tra na sphuṭo nākṣarātmana. tathātve hi rasabhāvādyabhivyaktirapi na bhavet. tena hyanuhāramātreṇa kevalamatra svarātmakatā'kṣaraṣoḍaṣavat. akṣarāṇāṁ hi yadyapi sphuṭatvaṁ syāt karanājakaratatakarathaṭagatakarikaraṭakataṭakaṭābharaṇakelikāla iti śrūyamāṇānāṁ ca yathā vādyapratipattirbhavati tathā vādyamānādapi syāt.

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tasmādanuhārasyātmavṛttitvādanyatra svarāṇāṁ vaṁśanirūpaṇānantaramevopasaṁhāro yuktaḥ. tadupasaṁhārānantara coktam. ghanātodyavikalpanaṁ vakṣyāmīti (B.N., Ch. 30, 12). tatra hanyata iti ghanaḥ kaṭhinataikarupaḥ. tata eva namanonnamanaśaithilyādiyogābhāvādakṣaravaicitryaṁ svaravaicitryaṁ cānurudhyamānamātreṇopayogī kāṁsyatālikādirucyate.[5]

But over and above these there is another reason why ghana vādya should be employed for keeping tāla. When singing, playing on instruments and dancing are performed simultaneously, the singer can keep the tāla with his hands but this is not possible for the instrument player or dancer. If they are guided merely by the hand gestures of the singer they are liable to commit mistakes since beats by the hands are not clearly audible. If the rest (laya) and beat are kept on the ghana vādya by a person other than the singer it is easier for the singer, instrument player and dancer to maintain the laya, since they are enabled to concentrate their attention fully on their tasks. Abhinava has expressed this as follows—

yo gāyako yatīnāmāvāpavikṣepaprayogaṁ karoti nartakavādakādayastadavalokanaṁ vinā tatparimāṇasamaṁ ca layaṁ kathañciccaranti prayogasya sāmyaṁ na syāt. saśabde'pi pāte karaśabdasya tathā sphuṭamākarṇanaṁ na bhavati yathā ghanaśabdasya.[6]

This is the reason why ghana vādya has alone been considered suitable for tāla and in Bharata's tradition, in order to prevent lapses on the part of the singer or instrument player, i.e. to see to it that they do not stray away from tāla, an assistant singer wielding bronze cymbals has been considered indispensable. Śārṅgadeva has made clear mention of this.

gāndharvamārgakuśalaḥ kāṁsyatāladharo'paraḥ/
gātuḥ sahāyaḥ kartavyaḥ pramādavinivṛttaye//[7]

While explaining the phrase 'pramādavinivṛttaye' Kallinātha remarks that in gāndharva, the main singer should keep tāla with the fingers but the second singer should assist him with cymbals so that no error occurs. If any error takes place, not only will the divine reward be lost but 'pratyavāya' i.e. the opposite may result.[8]

By adding the suffix 'ap' to the verbal root 'han' the word

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[5] A.B. on N.S., 31, 1, p. 150.
[6] Ibid., p. 152.
[7] S.R., 5, 38-39.
[8] Ibid., Kalli.

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'ghanaḥ' is formed, whose meaning in this context is 'having a dense form'. Abhinava says 'mūrto ghana iti mūrtikāṭhinyamiti yuktam'.[9] The following half verse on the nature of ghana is also significant.

ghano mūrtiḥ sābhighātādvādyate yatra tadghanam/[10]

Since it is ghana or solid, this is the one instrument whose svara does not undergo alteration. Once the svara is established in ghana it remains fixed and hence there is no fear of its going out of tune.

VĀDYA

The word 'vādya' is formed when the suffixes 'ṇic' and 'yat' are added to the verbal root 'vad'. The word does not mean merely instrument. In music theory it has been employed in three senses: (1) instrument or the means to produce sound such as kāṁsyatāla (bronze cymbal), (2) the action of playing on the instrument e.g. the actions associated with kalā, pāta, etc., (3) the content which is expressed, i.e. kalā, pāta, etc. from which the notion of tāla arises. In the Nāṭyaśāstra, Abhinavabhāratī and Saṅgītaratnākara, the word vādya has been used in these various senses several times.

TĀLA

Abhinavagupta has explained tāla in these words.

yad ghanaṁ nāma vādyamātodyaṁ proktamuddiṣṭaṁ tasya tālena bhāvinā śamyādisaśabdāvāpādiniḥśabdakriyāviśeṣeṇa yogena (viśeṣayoge) sati yastalaḥ (yaḥ kālaḥ) — paricchityātmakakālakhaṇḍaḥ kriyārūpo dravyātmā sa eva gītakriyāpramāṇaparicchedopāyaḥ.[11]

The essence of this is that tāla which consists of a specific time span built up of sounded and soundless actions, is the means for correctly measuring the time taken by the act of singing. In this, 'action' (kriyā) is the most important as time cannot be perceived without action, and without kriyā the existence of tāla is impossible. That is why Abhinava has said — kāla (time) in the guise of kriyā (action) is the divider, not kāla apart from kriyā.

na kālaḥ kriyāvyatirekaḥ api tu sarveṣāṁ paricchedahetuḥ kāla ityucyate. paricchedaśca kriyaiva.[12]

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[9] A.B. on N.S., 31, 1, p. 150.
[10] S.R., 6, 6.
[11] A.B. on N.S., 31, 1, p. 151.
[12] Ibid.

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Kriyā[13] is of two types — saśabda (sounded) and niḥśabda (soundless). Those kriyās from which sounds can be heard are called saśabda and those from which sounds cannot be heard are called niḥśabda. For example, the clapping of the hands and the snapping of fingers are saśabda and moving the hand to the right or left, up or down, spreading out the fingers or contracting them, etc. are niḥśabda. Of these, neither can one action alone divide time nor is one type of action more or less important than another. These kriyās are the two end points between which laya and tāla remain. But it is necessary for the manifestation of tāla that a particular group of kriyās are repeated again and again, or in other words, that there should be a particular group of kriyās and they should occur again and again according to rule. This has been expressed by Abhinava by the words 'the niyama' of the 'kriyāviśeṣa' and 'anuvartamāna'.

kriyāviśeṣāvacchedād yo niyamo'nuvartamānaḥ
sthiraśīghramadhyamarūpo layastāla iti.[14]

If the division of time by action goes on endlessly we can have a perception of time but it cannot be called tāla. The dividing saśabda and niḥśabda group of actions should be repeated again and again for tāla to be manifested and hence reference has been made to a kālakhaṇḍa (fragment of time).

THE ETYMOLOGY OF THE WORD TĀLA

In the Saṅgītaratnākara the derivation of the word tāla is given thus—

tālastalapratiṣṭhāyāmiti dhātorghañi smṛtaḥ/
gītaṁ vādyaṁ tathā nṛttaṁ yatastāle pratiṣṭhitam//[15]

When the verbal root 'tala' meaning base takes on the 'ghañ' suffix the word tāla is made. Gīta, vādya and nṛtta are based on it and hence it is called tāla. Pratiṣṭhā (establishment) means to tie with one thread, to regulate, to provide the basis for, to bring stability to, etc. The principle which regulates, stabilises and provides a basis to the different elements of gīta, vādya and nṛtta is tāla. What is śāstra? — it is 'a special mode of ordering', i.e. a special way of organising any subject matter. In music organisation, i.e. regulation is accomplished through tāla.

'Tale bhavastālaḥ'[16] is its etymology. The meaning is that which is

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[13] The term kriyā has not been used by Bharata for saśabda and niḥśabda. Instead he employs the terms pāta and kalā. But from Abhinava onwards 'kriyā' had begun to be used. We have followed Abhinavagupta and later authors like Śārṅgadeva in this respect.
[14] Ibid., A.B. on 31, 6, p. 154.
[15] S.R., 5, 2.
[16] A.B. on N.S., 31, 1, p. 152.

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in the tala (palm) is tāla. In common parlance the meaning of the word tala is 'that which is below' and 'that which supports'. For keeping anything on the hand 'hasta-tala' (palm) is used. Here the portion of the hand which is known as hastatala remains below the object. Since it remains below the whole body and supports it, the lower portion of the foot is known as pada-tala (sole). The words pṛthvītala, avanitala, bhūtala, etc. are used for pṛthvī (earth) since it supports every object upon itself. In the same way that fragment of time which consists of kriyās repeated over and over again and which supports gīta, vādya and nṛtta upon itself is 'tāla'. Abhinava has pointed out the ease with which hand movements can be used for demarcating (time) and the derivation of 'tāla' from hastatala (palm)—

> tatra hastakriyeti paricchedasulabha upāyaḥ. tayorhastayoḥ kriyaiva tāla iti sāmānyalakṣaṇaṁ tale bhavati iti kṛtvā.[17]

In nearly all the medieval texts the two letters 'ta' and 'la' in 'tāla' have been regarded as indicative of 'Śiva' and 'Śakti' and the explanation (nirukti) of the word 'tāla' has been given in accordance with this and tāla has been said to be 'of the nature of Śiva and Śakti.

THE VARIOUS CONNOTATIONS OF 'TĀLA'

The word tāla is used in music in several senses: (1) instrument — a type of ghanavādya which is called tāla or kāṁsyatāla (bronze cymbal), (2) action in general — for instance, striking with the hand, (3) a specific action — one type of saśabda kriyā, (4) a specific time span — a time span consisting of the repetition of a group of kriyās such as caccatpuṭa, tīntāl, etc., (5) the inner concept i.e. the idea of supporting and unifying gīta, vādya and nṛtta by a series of kriyās, (6) a special type of measure in nṛtta, for instance, the Saṅgītaratnākara mentions 'sūcīpādaḥ svapārśve vā samastālāntare sthitaḥ'.[18] Here 'situated at the interval of tāla' has tāla as a particular (spatial) measure.

THE MEASURES OF THE KRIYĀS OF TĀLA

While defining Tāla Śārṅgadeva makes use of the phrase 'laghvādimitayā kriyayā'.[19] In the phrase 'laghvādi', laghu, guru and pluta are included. These indicate the measure of kriyās in mārgatālas. Of these 'laghu' and 'guru' have been taken from chandaśāstra (metrics) and 'pluta' from Sāmaveda. In chanda, syllables have only

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[17] Ibid., 30-32, p. 167.
[18] S.R., 7, 1066.
[19] Ibid., 5, 3.

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two measures — laghu and guru. But in the recitation of Sāmaveda, the prolongation of syllables beyond the guru measure calls for the use of pluta also. Music is considered to have originated from Sāma and hence it is but natural that pluta was adopted from it. The measure of these three units is 1, 2 and 3 respectively and their signs are 'I', 'ऽ' and 'ऽ'. The units of tāla and metrics, although they have the same names, differ in duration. In metrics the measure of laghu is one nimeṣa (blinking of the eye) or the time taken to utter one short syllable and guru is twice this measure. But in mārgatāla the time units are five times the measure of the corresponding units in metrics i.e. laghu is 5, guru 10 and pluta 15 nimeṣas. In Nāṭyaśāstra the unit of tāla has been called 'kalā' and it is of three types in accordance with the three mārgas, citra, etc. In the mārgas the measure of kalā has been expressed in terms of the number of mātrās and that of mātrā in terms of nimeṣa. Bharata has expressed the relation between kalā and nimeṣa thus — "nimeṣāḥ pañca vijñeyā gītakāle kalāntaram"[20] i.e. in gīta the duration of kalā is equal to five nimeṣas. This creates the impression that the duration of five nimeṣas has been fixed as the measure of kalā in tāla. But in reality here kalā is not equated with guru but is equated with mātrā or laghu. It is to be noted that in dhruva mārga, kalā is of the form of laghu. (Further on we shall discuss this in detail under mārga). This is supported by the following excerpt which precedes the line quoted above it — "nimeṣāḥ pañca mātrā syāt mātrāyogāt kalā smṛtā" which means— the duration of five nimeṣas is mātrā and kalā is constituted by mātrā. Although this portion of the text has been given within brackets in the Baroda edition of Nāṭyaśāstra, on the basis of some manuscripts, it has been included in the Kāśi Sanskrit Series, Kāvyamālā and Parimal Sanskrit Series editions; Abhinava has himself mentioned this śloka while commenting on N.S. 29, 26. Apart from this, on the basis of internal evidence, i.e. Abhinava's long explanation of the word 'dhruva' occurring in 31, 38, it is clear that the duration of five nimeṣas constitutes one mātrā and that in citra mārga kalā consists of two mātrās. The third line of N.S. 31, 3 reads as follows in the Baroda edition — "citre dvimātrā kartavyā..." Abhinava does not comment on this but on page 174 of Abhinavabhāratī the same idea is found in the following form — 'dvimātrā syāt kalā citre', which is more correct. From this it is clear that in citra mārga, kalā is equal to two mātrās. Thus it can be asserted that one mātrā is made up of five nimeṣas and that two such mātrās make up a kalā.

[20] N.S., 31, 4.

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Abhinava has explained nimeṣa as the time taken to utter one short syllable,[21] i.e. consonant. In Saṅgītaratnākara it is called one short syllable.

pañcalaghvakṣaroccāramitā mātreha kathyate//
anayā mātrayātra syāt laghugurvādi kalpanā/[22]

KALĀ

In Bharata's śloka on tāla, the three constituents of tāla are given as kalā, pāta and laya. Kalā is the most important.

The word kalā has several meanings: (1) a fragment or part, e.g. the 16 kalās of the moon, (2) śakti (power), e.g. since he is the abode of śakti Siva is known as kalānidhi, (3) a measure of time — the time equivalent to 30 kāṣṭhās or the time equivalent to five short syllables, (4) a medium of expression, e.g. music, poetry, painting, drama and other arts, (5) actions such as saśabda and niḥśabda kriyās, (6) the total number of kalās such as aṣṭācatvāriṁśatkala (48 kalā), ṣaṇṇavatikala (96 kalā), etc., (7) skill, e.g. a particular kind of work. In the context of tāla all the meanings except the fourth and the last have application. In the context of tāla the word kalā has been used in the following senses, (1) niḥśabda kriyā, (2) saśabda kriyā, (3) kriyā in general, (4) the guru unit, (5) laghu mātrā and (6) the total number of kalās. Examples of all these are given below.

1. Niḥśabda kriyā — "kalāpātalayānvitaḥ"[23] 'niḥśabdā tu kalocyate'[24],
2. Saśabda kriyā — 'pātaḥ kalā tu sā jñeyā.'[25] In the three states of tāla, in ekakala, the word kalā means saśabda kriyā. Ekakala means that in which each division has one kalā.
3. Tāla kriyā in general — In the yathākṣara state of tālas there are only saśabda kriyās and in the dvikala and catuṣkala states both saśabda and niḥṣabda are used. But while enumerating kriyās in all of them, the word kalāvidhi is employed, i.e. saśabda and niḥśabda kriyās are clubbed together under 'kalā'.
4. Guru unit— In 'guruḥ kalātra'[26] and in 'dvikala' and 'catuṣkala' kalā indicates guru.
5. Laghu mātrā — "ṣaṭkalo'ṣṭakalaścaiva tālo hyasmāt pravartate".[27] Caccatpuṭa is an eight-kalā time-span and cācapuṭa a six-kalā

[21] Ibid., 31, 4., p. 153.
[22] S.R., 5,16-17.
[23] N.S., 31, 1.
[24] S.R., 5, 4.
[25] Ibid., 5, 6.
[26] Ibid., 5, 20.
[27] N.S., 31, 15.

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one, i.e. in these there are 8 and 6 laghu mātrās respectively.

6. The total number of kalās — while showing the distinction between caturaśra and tryaśra tālas, the phrase '4-kala', '8-kala', etc. and '48-kala', '96-kala' are used. These express the total number of kalās in a tāla.

Tāla is manifested only by kriyās, hence, from the point of view of tāla, kriyā is the primary sense of the word kalā. Both saśabda and niḥśabda kriyās are called kalā because (1) they are the life-breath of tāla, (2) they bring about the division of time, (3) they are means of measuring tāla and (4) it is through them that laya is determined.

PĀTA

Formed by the addition of the 'ghañ' suffix to the verbal root 'pat', the word 'pāta' means 'to fall'. In tāla the word pāta indicates saśabda kriyā. In the falling of an object there is the production of sound and the purpose of saśabda kriyā is to produce a sound which can be heard. Time does not become perceptible without the sounded action. That section of time which is manifested by sounded action and which because of being heard, makes the time duration of music perceptible, is called pāta. In the saśabda kriyās of tāla, the action of falling, the audible sound produced therefrom, the demarcation of the time all take place, hence these kriyās are called pāta.

When the words kalā and pāta are used together kalā means niḥśabda kriyā and pāta means saśabda kriyā. But when the word kalā is used alone both the meanings are applicable. For instance, in Sanskṛta, when the word 'go' is used alone it means both cow and bull, but when the phrase 'gobalīvardaḥ' is used, 'go' means only 'cow' since the word 'balīvarda' which follows means 'bull'. In English, when we say 'man and woman' we mean only man by 'man' and when we say 'man' we mean both man and woman.

Abhinava has given an additional meaning to the word pāta. Commenting on Bharata's statement "eṣāmantarapātāstu pātasaṁjñāḥ prakīrtitāḥ"[28] he says that in the catuṣkala state of the tāla, the saśabda kriyās like śamya are fewer than the niḥśabda kriyās such as āvāpa and they 'fall' (patanti) in between the niḥśabda kriyās and hence are called pāta.

eṣāṁ niṣkrāmādīnāṁ madhye patantīti jñeyamiti paribhāṣeyam.[29] At the same time, these (saśabda) kriyās come in between, hence the

[28] Ibid., 31, 36.
[29] Ibid., A.B., p. 171.

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time gap between one niḥśabda kriyā and another is augmented or reduced (pātyate) and so they are called pāta —

yeṣāmāvāpādīnāṁ yadantaraṁ kalāparimāṇaṁ tat pātyate ūnādhikabhāvaṁ gamyate yeṣu gurulaghuṣu teṣu te pātasaṁjñāḥ.[30]

In these kriyās both the hands 'fall' (are lowered). This is another reason why they are called pāta— 'ubhayakaranipatanasvabhāvāt.'[31]

It has already been pointed out that the word 'kalā' is used for both saśabda and niḥśabda kriyās. But Abhinava includes both in pāta by saying 'paricchedopayogikriyāmātra pāta iti'[32]. The purpose of kriyā is the division of time and both saśabda and niḥśabda bring it about. Thus both the words kalā and pāta generally refer to saśabda and niḥśabda kriyās or just kriyā, but in accordance with the distinction between them in the manner of execution, the niḥśabda kriyās are called kalā and the saśabda kriyās pāta.

THE RELATION BETWEEN SAŚABDA AND NIḤŚABDA KRIYĀS

The following statement of Abhinava pertaining to the form of and relationship between saśabda and niḥśabda kriyās is very significant—

kaṁsyanā(tā)likānuraṇa(na)kriyāyāḥ prasiddhāyā
sannnipātaśamyādīnāṁ sāmye tadetat sannipātādi(āvāpādi)
paricchinnaṁ gītaṁ geyamiti na tatrā(geyamiti tatrā)vāpādayaḥ
satparicchedakaḥ. kiṁ cāsya tālayogenetyāśaṅkyāha.
kṛtābhiprāye saviśeṣaṇamāha. kalāpāteti. kalā"todyā"tmanā na
viṣayatayā. kālaḥ paricchidyate āvāpādikriyayā sā kalā.[33]

The time span manifested by the saśabda and niḥśabda actions of the hands is explained as tāla by Abhinavagupta who has also indicated the relation between these actions and ghana vādya. On the ghanavādya one cannot obtain the different modes of rendering actions as one can with the hands. But one can associate the saśabda kriyā with the striking of the cymbals and also associate the niḥśabda kriyā with the reverberation which succeeds the beat. Probably this is what Abhinava intended to convey. However actually there is no niḥśabda because, the reverberation being the continuation of the sound, the cymbal expresses only the saśabda; but since, during the time of reverberation, the corresponding action of the hands is niḥśabda, niḥśabda is also included in the ghanavādya. In this way the correspondence between the saśabda and the striking of the cymbals on the one hand and the correspondence

[30] Ibid., p. 170.
[31] Ibid.
[32] Ibid., p. 174.
[33] Ibid., p. 151.

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between the niḥśabda and the reverberation on the other is possibly sought to be established.

By indicating niḥśabda through kalā and saśabda through pāta, Abhinava has spoken about the two forms of kalā namely, the 'ātodyātmaka' and 'viṣayarūpā'. Of these two, kalā is associated with 'ātodyātmaka' and not with 'viṣayarūpā'. Besides, āvāpa, etc. being causal in dividing time, are taken to be kalā. The question arises as to whether Abhinava has any other niḥśabda kriyā in mind to be associated with viṣayarūpā.

We do not come across any answer to this question in Abhinava's commentary. We shall try to explain this even though there is no clear and strong basis for our inference in Abhinava. Perhaps the niḥśabda kriyā associated with viṣayarūpā could be referring to the 'aśabda' or 'niḥśabda' figuring in the deśī tālas. Following are the reasons for arriving at such an inference.

The word 'ātodyātmaka' is derived from the word 'ātodya' which in turn is derived as follows— ā+tud+ṇyat. The meaning is 'fit for striking'. Striking is an independent action which gives rise to sound which may be audible or may not be audible. For example, when we rotate a stick fast, a whizzing sound is heard but when we rotate it slowly sound does arise but it is well below the audible limit.

According to Indian philosophy the first three stages in the process of speech do not have any audible sound yet they are considered to be forms of speech. In this form, the heard-unheard, the expressed-unexpressed and all the various aspects of speech are considered to be endowed with sound. But the phrase śabda occurring in saśabda and niḥśabda is used not in the above comprehensive manner but only in a limited way to indicate 'that heard by the ear'. Viewed thus, saśabda refers to audible sound and niḥśabda to the inaudible. In the same way śamyā, etc. are saśabdas and āvāpa, etc. are niḥśabdas. The term kalā incorporates the actions āvāpa, etc.

The purport of the phrases 'viṣayatayā' and 'ātodyātmanā' is also not clear. Still an attempt is being made to bring out the distinction between the two. Niḥśabda kriyā can have four forms— (1) the absence of saśabda kriyā, i.e. in the state of there being no kriyā, (2) the duration between two saśabda kriyās, i.e that niḥśabda kriyā which performs the function of extending the saśabda kriyā, (3) the niḥśabda kriyā which has an identity but not an independent form, i.e. it is a part of another kriyā and (4) the niḥśabda kriyā which is the opposite of saśabda kriyā, that which is independent and has its own identity.

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Among the above, the first type has no actual existence and the second gets merged with laya, the third type could be exemplified by the aśabda of deśī tālas in which there is no specific mention of a niḥśabda kriyā and yet is referred to as niḥśabda. Time is not demarcated through these because there is no action. The conception of time is however there since a duration of two or four laghus is mentioned. And it is there to indicate the duration of the break which occurs between the saśabda kriyās preceding and following it. This time gap cannot also be considered as an extension of the preceding laghu or guru since time units like laghu and guru have fixed durations and cannot be extended beyond those limits. It is also clear that aśabda does not include any action either since the independent niḥśabda kriyās like āvāpa are not admitted here. From all this we infer that an action is intended here which, though niḥśabda is not of the same kind as āvāpa, etc. and which conveys the flow of aśabda time. This aśabda pertains to the preceding saśabda and possibly Abhinava has used the phrase viṣayatayā to allude to this kind of kriyā. Even though Abhinava has not classified tālas into deśī and mārga, references to the units druta, etc. of the deśī tālas point toward this deśī element. Perhaps the aśabda of deśī tālas existed at the time of Abhinavagupta and this has been mentioned in later works like Saṅgītaratnākara. (This will be discussed later). Even if Abhinava's words do not point to this aśabda it is clear that the phrases 'ātodyātmaka' and 'viṣayarūpā' refer to two distinct forms of niḥśabda kriyā.

Abhinava seems to have used the phrase 'ātodyātmanā' to indicate the last of the four forms of niḥśabda mentioned above. For demarcating time the basic kriyā has to be saśabda along with which is inseparably joined the niḥśabda kriyā in the form of the actionless gap. But, as compared to this the ātodyātmaka niḥśabda which is an independent entity has far greater importance. The kalā mentioned by Bharata seems to refer only to this as pointed out by Abhinava. While remaining niḥśabda it still intensifies the audible nature of the saśabda and, hence is referred to as ātodyātmanā. The enumeration of the characteristics of niḥśabda kriyās before those of saśabda points to this importance of niḥśabda.

Saśabda and niḥśabda could also be considered as action and reaction. Just as without action there is no reaction there is no niḥśabda without saśabda. The phrase ātodyātmaka seems to imply the existence of niḥśabda kriyā which is of the form of reaction. This can be explained with the help of the example of silence which can be of three

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types— (1) the silence of the dumb person who lacks any ability to speak, (2) the silence of a composed person, i.e. one who has the ability to speak, yet remains silent, (3) silence in the form of reaction i.e. one who has the ability to speak and even when there is a need to speak remains silent. The silence of the first kind does not have a positive existence. The second has existence but is non-committal. The third is meaningful because it denotes an agreement or disagreement expressed through silence rather than through a voiced opinion. An expression through silence is more powerful than one through speech.

NIḤŚABDA KRIYĀS

Four kinds of niḥśabda kriyās have been spoken of — āvāpa, niṣkrāma, vikṣepa and praveśa.

Āvāpa

When the verbal root 'vap' meaning 'to sow' is given the prefix 'ā' and the suffix 'ghañ' the word āvāpa is formed which in this context means 'to spread' (extend). Just as spreading takes place from the sowing of the seeds, āvāpa spreads out or extends tāla. The definition of this kriyā is 'hastasyottānasyāṅgulikuñcanaṁ'[34] i.e. keeping the palm facing upwards and contracting the fingers.

Niṣkrāma

When the verbal root 'kramu' is joined with the prefix 'nis' and the suffix 'ghañ' the word niṣkrāma is formed which means 'to take out'. It is described thus— 'adhastalasya syādaṅgulīnāṁ prasāraṇam'[35] i.e. to keep the palm facing downwards and spread out the fingers. This kriyā is just the opposite of āvāpa. Since the notion of 'going out' is there in spreading the fingers out the word niṣkrāma is appropriate.

Vikṣepa

This word formed by the prefix 'vi', the verbal root 'kṣip' and the suffix 'ghañ', means to throw (wave) in a particular way. It is described thus—'kṣepo dakṣiṇapārśvasyottānasya prasṛtāṅgule'.[36] In the Nāṭyaśāstra it is "tasya dakṣiṇataḥ kṣepaḥ"[37] i.e. to throw (fling) the hand from one side to the other. 'Kṣepa' also means spreading. This kriyā is used in catuṣkala tālas to extend the kriyās of dvikala. Therefore this name is

[34] S.R., 5, 7.
[35] Ibid.
[36] Ibid., 5, 8.
[37] N.S., 31, 33.

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also appropriate.

Praveśa

The word 'praveśa' formed by the verbal root 'viśa', the prefix 'pra' and the suffix 'ghañ' means 'to come'. It is described thus — 'adhastalasyāsya praveso'ṅgulikuñcanaṁ'[38], i.e. keeping the palm facing downwards and contracting the fingers.

In dvikala tālas niṣkrāma and praveśa are employed and in catuṣkala tālas, all four are employed.

SAŚABDA KRIYĀS

Saśabda kriyās are also of four kinds — dhruva, śamyā, tāla and sannipāta.

Dhruva

Dhruva is described as follows—'hastasya pātaḥ syācchoṭikāśabdapūrvakaḥ'[39] i.e. taking the hand downwards while snapping the fingers. Bharata has mentioned dhruva in the table of contents and in the verses, but while defining saśabda kriyās he has not defined dhruva. Abhinava has justified this omission by saying that dhruvapāta is not independently used but is included in all three mārgas in the guru kalās. Bharata has said only this much—

kalā yā trividhā proktā tasyāḥ pāto dhruvaḥ smṛtaḥ/
yathākṣarasya tālasya sa ca gurvakṣare smṛtaḥ//[40]

This means that in the three kinds of kalā mentioned, the pāta (snapping of fingers) is called 'dhruva' and it is seen in the guru akṣara (unit) of the yathākṣara tāla. On the word 'dhruva' in this śloka, Abhinava has written a long commentary, the essence of which is — guru kalā is equal to two laghus. In the first laghu the choṭikā (dhruva) is used and in the next the prescribed saśabda kriyā. Although it is equivalent to a laghu in duration, it is not used independently. But in the section called upohana in gītakas its use is prescribed alternatively. Dattila has not mentioned dhruva.

Śamyā and Tāla

'Śamyā dakṣiṇahastasya tālo vāmakarasya tu' (pātaḥ)[41] i.e. striking with the right hand is śamyā and striking with the left hand is tāla. Both

[38] S.R., 5, 8.
[39] Ibid., 5, 9.
[40] N.S., 31, 38.
[41] S.R., 5, 9.

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the actions are alike and the sound is the same. But there is a difference in the coming together of the two hands — if the right hand begins the action it is śamyā and if the left begins the action it is tāla. Saṅgītarāja gives the explanation that because it removes (śamana) the sin of the singer it is called śamyā— 'gātuḥ pāpasya śamanācchamyā'.[42]

Sannipāta

'Ubhayoḥ sannipātaḥ'[43] i.e. the falling of both the hands is called sannipāta. The difference between śamyā or tāla and sannipāta is that, in them, the action is begun only by one hand whereas, in sannipāta, the action is begun by both hands. The production of sound is by both hands in all the three kriyās but in śamyā and tāla the action belongs only to one hand while the other remains inactive. In sannipāta the action is by both hands.

Of the four saśabda kriyās described, the last three are distinguished from one another by the position of the hand before the sound is produced. Thus, although the sound is nearly the same in all three, each has a distinct form. The question may arise — in saśabda kriyās the hand or hands to be employed are prescribed but what is the distinguishing feature of each niḥśabda kriyā? One answer could be — the niḥśabda kriyā should be executed with the hand which is to be used in the succeeding saśabda kriyā. We shall discuss this in greater detail in 'Rules regarding Finger movements in Tāla'.

Saśabda and niḥśabda kriyās mainly assist in the achievement of the imperceptible fruit (adṛṣṭa phala) and therefore it has been considered necessary to render them with concentration. But Abhinava has made this also clear that they are helpful in achieving the perceived fruit (dṛṣṭa) also and hence they should be performed in a graceful manner—

> tatra kevalamadṛṣṭaprādhānyabhāvabhāvādyanādareṇāṅgatodanāvirahopanataṁ sukaralalitarucirakarakriyātmakatvaṁ darśitam.[44]

In order to understand the word 'laya' occurring in Bharata's definition of tāla, it is necessary to understand 'mārga', and so we shall deal with mārga first and then take up laya.

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[42] S. Rāja., part II (unpublished), 3, 3, 1, 45.
[43] S.R., 5, 10.
[44] N.S., Ch. 31, A.B. p. 167.

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MĀRGA

Like many other terms in music theory, the word 'mārga' has also been borrowed from everyday usage. 'Mārga' means 'way' (path). In common usage the distance covered by one between two places is called mārga; in the same way, in tāla, by 'mārga' the distance covered by the tāla i.e. the total duration of the tāla is meant. None of the writers from Bharata to Śārṅgadeva has either defined mārga or explained it. But, while commenting on dhruvapāta, in keeping with the content, Abhinava has remarked — 'niyatakālakalāsampātaśca mārga ucyate'[45] i.e. the group (succession) of kalās and pātas of fixed duration is called mārga; because the 'length' i.e. duration of tāla is determined only by a succession of kalās.

Bharata has spoken of three mārgas — citra, vārtika and dakṣiṇa while Śārṅgadeva has mentioned four.

mārgāḥ syustatra catvāro dhruvaścitraśca vārtikaḥ/
dakṣiṇaśceti, tatra syād dhruvake mātrikā kalā/
śeṣeṣu dve catastro'ṣṭau kramānmātrāḥ kalā bhavet//[46]

Here, in addition to the three mārgas referred to by Bharata, a fourth — dhruva mārga — has been mentioned, in which kalā is of one mātrā duration. In the context of gīti, Mataṅga has also mentioned a śūnya-mārga in which kalā is druta which is equal to half a mātrā[47]. According to him dhruva and śūnya mārgas are not used independently in mārga tālas but occur while changing over (in laya) from one mārga to another or in the māgadhī gīti. We shall discuss this under the heading 'Mārga and Laya'. In Mānasollāsa the fourth mārga corresponding to the dhruva mārga is called 'citratara mārga'.

vārtikaṁ dakṣiṇaṁ citraṁ turyaṁ citrataraṁ tathā/[48]

Bharata has characterised kalā as "trimārganiyatā"[49] and prescribed kalā of two mātrās for citra mārga, of four mātrās for vārtika and of eight mātrās for dakṣiṇa. Abhinava has clarified this relationship between kalā and mārga thus-

āvāpādīnāṁ kiyadapa(va)karṣaṇaṁ śamyādeḥ kiyatpātaṁ
citrādivaśādityuktau....[50]

i.e. the lengthening or extension of niḥśabda kriyās such as āvāpa and the duration of the beat in śamyā, etc. are determined according to the

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[45] Ibid., A.B. p. 174.
[46] S.R., 5, 10-11.
[47] Bṛ., p. 53.
[48] Mān., 4, 16, 850.
[49] N.S., 31, 3.
[50] Ibid., A.B. on 31, 38, p. 74.

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mārgas citra, etc.

Śārṅgadeva defines tāla as follows — tāla is time which supports and acts as a measure of gīta, etc. by means of kriyās of the measure of laghu, etc.—

kālo laghvādimitayā kriyayā sammito mitiṁ/
gītādervidadhattālaḥ.....//[51]

And in the saśabda and niḥśabda kriyās, the measure of laghu, etc. has been prescribed on the basis of mārga—

'tāsāṁ mārgavaśānmitiḥ'.[52]

The measure of every kriyā and, on the basis of it, the entire duration of the tāla has been indicated through mārga. In the above verses of Saṅgītaratnākara, the measure of kalā in dhruva mārga has been given as one mātrā, in citra two mātrās, in vārtika four mātrās and in dakṣiṇa eight mātrās. This means that, in changing from one mārga to the next, the duration of every kriyā doubles. According to this, the caccatpuṭa tāla whose structure is S S | Ś, will be of the following form in the three mārgas.

Citra mārga					
Kalā	S	S	|	Ś	
Akṣarakāla	10	10	5	15	Total akṣarakāla 40
Mātrā	2	2	1	3	
Vārtika mārga					
Kalā	S	S	|	Ś	
Akṣarakāla	20	20	10	30	Total akṣarakāla 80
Mātrā	4	4	2	6	
Dakṣiṇa Mārga					
Kalā	S	S	|	Ś	
Akṣarakāla	40	40	20	60	Total akṣarakāla 160
Mātrā	8	8	4	12	

In every mārga the structure is S S | Ś, but in citra mārga laghu, guru and pluta are respectively of 5,10 and 15 akṣaras. In vārtika the same are of 10, 20 and 30 akṣaras and in dakṣiṇa mārga of 20, 40 and 60 akṣaras. In other words, in citra they are respectively of one, two and three laghu measures, in vārtika of two, four and six and in dakṣiṇa mārga of four, eight and twelve laghu measure. As a result of the doubling of the time taken by every kriyā, the total duration of the tāla gets doubled. This means that a change in mārga entails a change in laya.

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[51] S.R., 5, 3.
[52] Ibid., Anand., 5, 10.

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Abhinava alone has thrown light on the structure and kriyās of a tāla in dhruva mārga. According to him in dhruva mārga, all kriyās are of equal duration, namely guru, and the guru is equal to five laghu akṣaras (short syllables), divisions such as pluta are not present but as before, pātas such as śamyā are there.[53] Accordingly, the form of caccatpuṭa in dhruva mārga is as follows.

Kalā	S	S	S	S
Akṣarakāla	5	5	5	5
Mātrā	1	1	1	1

Dhruva mārga has not been explicitly mentioned by Bharata but at several places it has been hinted at. On the basis of these hints Abhinava has proved that dhruva mārga is acceptable to Bharata, otherwise he would not have given the value of five laghu akṣaras to the basic unit, but would have just given its value in citra mārga, i.e. ten laghu akṣaras and double that consecutively in vārtika and dakṣiṇa mārgas. That is, he would have said that in citra mārga kalā (of the duration of ten akṣaras) is of one mātrā, in vārtika it is of two mātrās, and in dakṣiṇa of four mātrās. Since he begins with the basic measure of 1 mātrā, five laghu akṣaras, and equates kalā in citra mārga to 2 mātrās, it is clear that a mārga whose total duration is half that of citra, namely dhruva mārga is implicit in Bharata's words.[54]

THE YATHĀKṢARA AND OTHER FORMS OF TĀLAS

Every tāla has three degrees of extension— yathākṣara, dvikala and catuṣkala. Bharata has given their lakṣaṇa thus —

yathākṣarakṛtaiḥ pātaistālo jñeyo yathākṣaraḥ/
gurvakṣaraiśca viśliṣṭaiḥ sa eva dvikalo bhavet//
dvirbhāvād dvikalasyāpi vijñeyo'tha catuṣkalaḥ/[55]

When the kriyās of a tāla are of the same measure as the syllables in its name it is in the yathākṣara state. The same when expanded by guru akṣaras, gets doubled and becomes dvikala, and when dvikala becomes doubled, it becomes catuṣkala.

The mutual relationship of yathākṣara, dvikala and catuṣkala, or the emerging of dvikala and catuṣkala from yathākṣara itself is shown in the Nāṭyaśāstra in three places— (1) while explaining the derivation of the dvikala and catuṣkal from the yathākṣara through a process of

[53] A.B., on N.S., 31, 160 and 33, 1, p. 395, l. 15-17.
[54] Ibid., A.B., 31, 38.
[55] Ibid., 39, 40.

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expansion, (2) in the arrangement of the kalās of dvikala and catuṣkala and (3) in the regulation of finger movements in dvikala and catuṣkala. These will be discussed at the relevant places.

The definition of yathākṣara in the Saṅgītaratnākara is as follows— 'nāmagatairgalaistatra yathākṣaraḥ ayamekakalaḥ'.[56] That is, the structure of the tāla is reflected in the laghu-guru arrangement in its name e.g. in caccatpuṭa the measure of akṣaras is as follows.

Caccatpuṭa:	S	S	I	Ś

In the yathākṣara form of this tāla each kriyā will have a duration matching the duration of each corresponding syllable in the name of the tāla. The original form of the tāla is known as yathākṣara since in it the kriyās go according to its name. Bharata has qualified yathākṣara with the adjective śuddha— "evamekakalo jñeyaḥ śuddhaścaccatpuṭādikaḥ".[57] The total number of gurus in yathākṣara gets doubled successively in dvikala and catuṣkala.

Bharata's phrase "gurvakṣaraiśca viśliṣṭaiḥ"[58] has special significance. In the yathākṣara form the units can be laghu, guru or pluta, but for attaining the dvikala form the total number of akṣaras in yathākṣara is doubled and they are converted into gurus and arranged into pādabhāgas (sections or divisions of tāla) of two kalās each.[59]

Yathākṣara	S	S	I	Ś
	SS	SS	II	ŚŚ
	SS	SS	S	SSS
Dvikala	SS	SS	SS	SS

In catuṣkala the kalās of dvikala are doubled and rearranged.

Thus, according to Bharata and Abhinava, dvikala and catuṣkala are the transformations of yathākṣara itself. But in the Dattilam and Saṅgītaratnākara there is no mention of the derivation of dvikala and catuṣkala by expansion but straight away the number of kalās has been given.

Yathākṣara is also called ekakala. Generally, when mentioned along with dvikala and catuṣkala, the term ekakala is used in the place of yathākṣara. Saṅgītaratnākara says 'ayamekakalaḥ', i.e. yathākṣara itself is ekakala. But since there is a subtle difference between the two, Bharata has, by and large, not used the terms interchangeably. Dvikala

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[56] S.R., 5, 19.
[57] N.S., 31, 26.
[58] Ibid., 39.
[59] Ibid., A.B., p. 176, l, 5-6.

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is the exact double of ekakala. This means that, if there are four kalās in ekakala, in dvikala there will be eight and if there are three kalās in ekakala, there will be six kalās in dvikala. Among the mārga-tālas two are basic — caccatpuṭa and cācapuṭa. The yathākṣara form of both have four kriyās. And so the yathākṣara of caccatpuṭa can be called ekakala while that of cācapuṭa cannot be so called. Even though the number of kriyās differs, the total duration of cācapuṭa in dvikala is exactly double that in yathākṣara. In view of this the yathākṣara of cācapuṭa can also be called ekakala.

The distinction between yathākṣara and ekakala can be understood in this way. From the point of view of practice the term yathākṣara is appropriate, but in order to make clear the importance of 'kala' in dvikala and catuṣkala, and to understand the relation these bear to the original form of the tāla, the term ekakala is essential. Through the term 'yathākṣara' it is made clear that the kriyās of a tāla should follow the measure of the akṣaras in the name of the tāla, and through the term 'ekakala' it is indicated that every unit of the tāla has one action only. And, as there is only one kriyā in every unit in yathākṣara too, they resemble each other. So yathākṣara can also be called ekakala but ekakala cannot be called yathākṣara. For instance, we have only ekakala madraka (gītaka), ekakala aparāntaka (gītaka) etc. and not yathākṣara madraka or yathākṣara aparāntaka. The difference between them is one of emphasis. In yathākṣara the emphasis is on the laghu-guru arrangement of akṣaras and in ekakala on the number of kriyās in every unit.

In every unit of ekakala there is one kriyā, in dvikala there are two kriyās and in catuṣkala four kriyās. That is why the time taken to complete dvikala is twice that taken to complete ekakala and in catuṣkala it is double that in dvikala. Even though the duration of each kriyā is the same in all three, since the number of kriyās doubles successively, the total duration also doubles successively. In the case of the three mārgas the duration of each kriyā doubles successively and therefore the laya doubles (although the number of kriyās remains the same) and the total duration also doubles.

Abhinava points out that, even though in ekakala, etc. there is no change in laya, since there is no way of expressing the fact that the total duration of the tāla progressively increases, giving the impression of fast, medium and slow tempo, in practice, ekakala is associated with druta (fast tempo), dvikala with madhya (medium tempo) and catuṣkala with vilambita (slow tempo). But in these three there are neither three

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layas as there are in the three mārgas nor is there the doubling of laya, whereas in the change from one mārga to another, there is merely the doubling of laya.[60]

THE RELATION BETWEEN MĀRGAS AND EKAKALA, ETC.

There is a close relationship (especially in the jāti songs in the post-Bharata period) between the mārgas on the one hand and ekakala, etc. on the other—citra mārga with ekakala, vārtika with dvikala and dakṣiṇa with catuṣkala, as will be clear from the table given below.

Ekakala or Yathākṣara					Total Akṣaras	Citra Mārga				
Kalā	S	S	I	Ś			S	S	I	Ś
Akṣaras	10	10	5	15	⟶ 40	←	10	10	5	15
Mātrā	2	2	1	3			2	2	1	3

Dvikala									Vārtika Mārga				
Kalā	S	S	S	S	S	S	S	S		S	S	I	Ś
Akṣaras	10	10	10	10	10	10	10	10	⟶ 80 ←	20	20	10	30
Mātrā	2	2	2	2	2	2	2	2		4	4	2	6

Catuṣkala																	Dakṣiṇa Mārga				
Kalā	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S	I	Ś
Akṣaras	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	→ 160 ←	40	40	20	60
Mātrā	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		8	8	4	12

In general it can be said that tāla has the ekakala form i.e. citra mārga, dvikala form i.e. vārtika mārga, or the catuṣkala form i.e. dakṣiṇa mārga. But through the term mārga, the laya of tāla is conveyed while through ekakala, etc. the duration of one pādabhāga (section) of tāla is expressed. This has been stated in the following verse of Saṅgītaratnākara—

> ..... dvikale dvikalo mataḥ//
> pādabhāgaḥ kalānāṁ tu catuṣkeṇa catuṣkale/[61]

In other words there are two kalās in the pādabhāga of dvikala and four kalās in the pādabhāga of catuṣkala. Thus in order to express the laya of a tāla and the structure of the tāla based on it, the term mārga is employed and to specify the form of the kriyās of tāla and their number the term 'ekakala', etc. has been employed.

In short it can be said that:

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[60] Ibid., p. 163.
[61] S.R., 5, 20-21.

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1. In dvikala, etc. the duration of each kriyā is guru and in the latter two mārgas it is proportionate to the original duration.
2. In dvikala, etc. the number of kriyās is doubled and in the mārgas the duration of kriyās is doubled.
3. The laya remains the same in dvikala, etc. whereas in the mārgas it is progressively doubled.
4. In other words, in dvikala, etc. while the number of kriyās is doubled, the laya remains the same and in the mārgas, while the number of kriyās remains the same, the laya gets progressively doubled.
5. The duration of (1) ekakala and citra mārga, (2) dvikala and vārtika mārga and (3) catuṣkala and dakṣiṇa mārga is the same.

OTHER FORMS (EXTENSIONS) OF TĀLA

Other larger expansions of a tāla have also been mentioned by Bharata. Three forms of caturaśra tāla— catuṣkala (of 4 kalās), aṣṭakala (of 8 kalās) and ṣoḍaṣakala (of 16 kalās) and six forms of tryaśra tāla—trikala (of 3 kalās), ṣaṭkala (of 6 kalās), dvādaśakala (of 12 kalās), caturviṁśatikala (of 24 kalās), aṣṭācatvāriṁśatkala (of 48 kalās), and ṣaṇṇavatikala (of 96 kalās), are there. Of these, in the first, the total number of kalās in each of the three stages yathākṣara, etc. has been indicated. The three-kalā tālas cācapuṭa and udghaṭṭa have three magnitudes — trikala, ṣaṭkala and dvādaśakala. By further expansion into caturviṁśati-kala, three magnitudes of the six-kalā tālas, ṣaṭpitāputraka and sampakveṣṭāka are given. The 48- and 96- kala sections have been included on the basis of the gītakas. The first of these is found in catuṣkala madraka and the second in prakarī. The word 'kala' used in ekakala, etc. indicates the number of kalās in each section whereas 'kala' used in catuṣkala to ṣaṇṇavatikala above indicates the total number of kalās in the tāla. Other structures, larger than this, can be created by progressive doubling but they are not found in the gītakas. Bharata speaks with reference to gāndharva in his exposition of the principles and forms of tāla and since tāla-structures larger than the ones mentioned above are not found in gāndharva, he does not speak of them.

In the Gati-adhyāya of the Nāṭyśāstra also Bharata has used the words ekakala, dvikala and catuṣkala and has also mentioned 'ardhakala'. This could be related to dhruvamārga. In this chapter, speaking of the different gaits of superior, middling and inferior characters, Bharata has said—

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pādayorantaraṁ kāryaṁ dvau tālāvardhameva ca/
pādotkṣepastu kartavyaḥ svapramāṇavinirmitaḥ//
catustālo dvitālaścāpyekatālastathaiva ca/
catustālastu devānāṁ pārthivānāṁ tathaiva ca//
dvitālaścaiva madhyānāṁ tālaḥ strīnīcaliṅginām/
catuṣkalo'tha dvikalastathā hyekakalaḥ punaḥ//
catuṣkalo hyuttamānāṁ madhyānāṁ dvikalo bhavet/
tathā caikakalaḥ pāto nīcānāṁ samprakīrtitaḥ//
sthitaṁ madhyaṁ drutaṁ caiva samavekṣya layaṁ budhaiḥ/
yathāprakṛti nāṭyajño gatimevaṁ prayojayet//
dhairyopapannā gatiruttamānāṁ
madhyā gatirmadhyamasammatānāṁ/
drutā gatiśca pracurādhamānāṁ
layatrayaṁ sattvavaśena yojyam//[62]

The main point made here is that in the gait of superior, middling and inferior characters, the steps should be of the measure of 4, 2 and 1 tālas. The measure of 'tāla' has been explained by Abhinava to be the distance between the middle finger and thumb of a stretched hand which is equal approximately to a span. Similarly the time involved in taking a step in the three gaits has been indicated by means of kalā. In the three gaits appropriate to the three types of characters, one 'dvipadī' is equal respectively to 4, 2 and 1 guru and this is called vilambita, madhya and druta gati.

Further on Bharata has also made clear that the gati of other characters gets modified in relation to the gati of one character. So when, in keeping with the mental disposition, dvikala is prescribed for the superior character, ekakala should be used for the middling character and ardhakala for the inferior character.

Bharata has prescribed tritāla, (3 tālas) ṣaṭṭāla (6 tālas) and aṣṭatāla (8 tālas) for the various characters but not pañcatāla (5 tālas) or saptatāla (7 tālas). He has explained asymmetrical gati not in terms of 5 or 7 tālas, but in another way. In vīra (heroic) and raudra (furious) rasas, the time taken by the foot to come down is less than the time taken to raise the foot. In the same way, the gait of children is spontaneous, not connected with the grace of limb or measure. Thus, Bharata has used tāla and kalā in other different senses too.

PĀDABHĀGA

Pādabhāga is a technical term which means a part or section of

[62] N.S., 12, 8-14.

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tāla. It is relevant only to the dvikala and catuṣkala states. Every pādabhāga consists of 2 kalās in the dvikala and 4 kalās in the catuṣkala states.[63]

Since a kalā gets doubled in every pādabhāga, the total duration of the tāla is also doubled, e.g. the form of caccatpuṭa consisting of four kalās in the three states is as follows.

Ekakala	S	S	I	Ś
Dvikala	SS	SS	SS	SS
Catuṣkala	SSSS	SSSS	SSSS	SSSS

Thus pādabhāga is a part of tāla in the dvikala or catuṣkala states and is one-fourth in duration of the whole tāla (caccatpuṭa).

MĀTRĀ

Mātrā is also a technical term which has several connotations in tāla. One of them, namely the unit consisting of five short syllables, has already been seen. Specific actions such as dhruvakā and sarpiṇī are also referred to as mātrā. These will be taken up later. Here mātrā has a special sense.

catvāraḥ pādabhāgāstu mātreti paricodyate/[64]
pādabhāgaiścaturbhistairmātrā syānmadrakādiṣu//[65]

Commenting on Bharata's verse, Abhinava has first explained 'pādabhāga'. The meaning of the word pādabhāga is 'one-fourth part' and hence in both dvikala and catuṣkala there are four pādabhāgas. There are 8 kalās in dvikala and 16 kalās in catuṣkala. This is mātrā and pādabhāga is a fourth part of this.

PARIVARTA

According to Śārṅgadeva the repetition of pādabhāga etc. is parivarta 'āvṛttiḥ pādabhāgādeḥ parivartanamiṣyate'.[66] In dvikala and catuṣkala the first pādabhāga itself is repeated thrice. Thus this section consisting of four pādabhāgas is called mātrā. Kallinātha has clarified that by the word 'ādi' in 'pādabhāgādeḥ' tāla should be understood—'pādabhāgādeḥ ityādiśabdenāvayavī tālo gṛhyate'.[67] Thus the repetition of the sections pādabhāga, mātrā, etc. is called parivarta. The repetition of the different kaṇḍikās of the gītaka vardhamāna has also been called

[63] S.R., 5, 20-21.
[64] N.S., 31, 52.
[65] S.R., 5, 21.
[66] Ibid., 5, 43.
[67] Ibid., Kalli., p. 24.

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parivarta. A discussion of these kaṇḍikās will be taken up in the context of vardhamāna gītaka in the relevant chapter.

LAYA

The general sense of the word 'laya' is 'to merge' or 'rest' (viśrānti). The subsiding of the feelings rising in the mind is called 'cittavṛttilaya'. The merging of the waves arising in water in the same water is called 'taraṅga-laya'. The resting of the ātmā in the paramātmā is called the 'laya of ātmā'. In the context of tāla also, the meaning of 'resting' is taken, but with a slight difference. This will be explained later.

The definition of laya is—

viśrāntiyuktayā kāle kriyayā mānamiṣyate//
kriyānantaraviśrāntirlayaḥ...../[68]

The purport of this is that time is measured by actions united with rest. The rest which is inseparably linked with an action is laya. It can also be put this way — the time between one action and another which is, in reality the extension of the first action is laya. When this extension is reduced or augmented, the laya becomes faster or slower. The instruction 'sing in druta (fast) laya' means that the rest between two kriyās should be reduced. When the rest is very long the laya is called vilambita (slow). In reality kriyā (activity) and laya (rest) are inseparable. Without laya kriyā does not exist. That is why Abhinava has said 'kalāyā eva ca layaṁ vinā na svarūpalābho'.[69]

Laya is regarded to be of three types.

kriyānantara viśrāntirlayaḥ, sa trividho mataḥ/
druto madhyo vilambaśca, drutaḥ śīghratamo mataḥ//
dviguṇadviguṇau jñeyau tasmānmadhyavilambitau/[70]

Laya is of three degrees — druta, madhya and vilambita. Druta laya is the briefest. Madhya and Vilambita are progressively its double. Here 'dviguṇa-dviguṇau' means 'with double the rest' since it is the rest which is called laya. Madhya laya has double the rest as compared to druta laya and vilambita has double the rest of madhya. If the time taken to utter five short syllables is taken to be druta laya, then the layas of 10 and 20 (short syllables) will be, respectively, madhya and vilambita. Thus all the three layas are related and dependent on each other. Only by taking one of them as the basis, can the other two be determined, not independently.

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[68] Ibid., 5, 43-44.
[69] A.B. on N.S., 31, 5.
[70] S.R., 5, 44-45.

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MĀRGA AND LAYA

After understanding these concepts independently, their mutual relation has to be studied because it is the basis of the mārga tradition. In mārga tālas madhya laya is regarded as fundamental —

trayo layāstu vijñeyā drutamadhyavilambitāḥ//
yastatra tu layo madhyastatpramāṇā kalā bhavet/[71]

The basic form of kalā is in madhya laya so that madhya laya is the basic laya. In mārga, the basic unit is guru and so the madhyalaya of 10 laghu akṣaras is the basic laya.

In Saṅgītaratnākara, another aspect of mārga and laya has been referred to—

dviguṇadviguṇau jñeyau tasmānmadhyavilambitau/
mārgabhedāccirakṣipramadhyabhāvairanekadhā//
layaḥ...../[72]

The meaning is — in comparison with druta, madhya and vilambita are progressively double. In accordance with the various mārgas, 'cira' (slow), 'kṣipra' (fast) and 'madhya' (medium) effects are felt and so laya is of various kinds.

Kallinātha comments on this—

tasmāt drutalayāt dviguṇo viśrāntikālo madhyalayaḥ. tasmāt madhyalayāt dviguṇo viśrāntikālo vilambitalayaḥ. evaṁ ekakalādiṣvekaikasminmārge viśrāntikālapramāṇabhedāt layatrayaṁ darśitaṁ yathā loka ekasminneva mārge trayo'pi gantuṁ pravṛttāḥ. tatraiko dhāvati tasya gatiḥ śīghrā bhavati. tato mandamanyo gacchati tasya gatirmadhyamā bhavati. tato'pi mandamaparo yāti tasya gativilambā. evaṁ pādaṇyāsakriyāviśrāntikālavaiṣamyāt gatibhedaḥ. tathā tāle layabhedo draṣṭavyaḥ.[73]

In other words, madhya laya has double the rest period of druta laya. And vilambita has double the rest period of madhya. Thus in ekakala, etc. in each of the three mārgas, laya variation due to the variation in the rest period takes place. An example from everyday life is given. Three persons decide to walk to the same place. Of these one runs, his tempo is fast. Another goes slower, his pace is medium. The third is even slower, his speed is slow. Thus in the act of walking, due to the variation in the rest period between two steps, variation in speed is brought about. Similarly in tāla there is variation in laya.

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[71] N.S., 31, 5-6.
[72] S.R., 5, 45.
[73] Ibid., Kalli., p. 25.

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This can be understood if we take the example of caccatpuṭa tāla. In citra mārga its kriyās are of the akṣara-kāla 10, 10, 5, 15. The tāla is now in druta laya. In vārtika there is a change in tempo because the kriyās now have the akṣara-kāla 20, 20, 10, 30 and so it is in madhya laya. In dakṣiṇa mārga the kriyās are even slower — 40, 40, 20, 60 and so the tāla is in vilambita laya. Thus, due to the variation in the rest period of the kriyās of tāla, there is variation in laya.

In the explanation quoted above, Kallinātha, has not done well to bring in ekakala, etc. while speaking of laya variation. In ekakala, etc. since the rest period is constant the laya does not vary, but, since the time taken for the entire āvarta is progressively doubled, there is the semblance of druta, madhya and vilambita. On the other hand, in the mārgas, the three layas are necessarily involved, as is clear from the example of caccatpuṭa.

Commenting on 'cira-kṣipra-madhya bhāva' Kallinātha goes on to state—

> dakṣiṇamārge cirabhāvaḥ; citramārge kṣiprabhāvaḥ; vārtikamārge madhyabhāvaḥ taiḥ layo'nekadhā bhavati. tathāhi; citramārge daśalaghvakṣaroccāramitakālānantaraṁ yo layo bhavati, sa druta ityucyate. vārtikamārge pūrvoktakrameṇa kalādvayānantaraṁ yo layo bhavati, sa madhya ityucyate. dakṣiṇamārge tādṛśakalācatuṣṭayānantaraṁ yo layo bhavati, sa vilambita ityucyate. viśrāntikālasyaikarūpatve'pi tattatkriyāpramāṇopalakṣitamārgabhedato layabhedo'vagantavyaḥ. yathā loka ekasyaiva grāmasya gaṅgāṁ prati mārgatraye sati tatra sannihitena mārgeṇāgataḥ śighramāgata ityucyate. tato'pi dviguṇa dūreṇa mārgeṇāgataḥ pūrvāpekṣayā madhyabhāvenāgata ityucyate. tato'pi dviguṇadūreṇa mārgeṇāgataḥ pūrvottarāpekṣayā vilambyāgata ityucyate. evaṁ gamanakriyā vaiṣamyābhāve'pi mārgabhedāt drutādivyavahāraḥ. tathā prakṛte'pi. tatrāpi pratimārgaṁ viśrāntikālapramāṇabhedāt layatraye yojite sati drute drutaḥ; drute madhyaḥ; drute vilambitaḥ. yathā madhye drutaḥ; madhye madhyamaḥ; madhye vilambitaḥ; tathā vilambite drutaḥ, vilambite madhyaḥ, vilambite vilambita iti. ayamevānekadhetyasyārthaḥ.[74]

Thus in dakṣiṇa mārga there is cirabhāva, in citra kṣipra and in vārtika madhya bhāva. Because of the variation in effect (bhāva) variation in laya is felt. For instance, the laya which comes after the duration

[74] Ibid., p. 25-26.

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taken to utter 10 short syllables is called druta laya. In vārtika the laya which comes after two kalās of the aforesaid duration (10 akṣaras) is called madhya laya. In dakṣiṇa the laya which comes after four such kalās is called vilambita laya. Even though there is relative uniformity in the rest period, the variation in laya is perceived through the variation of mārga which is in turn dependent on the size of the kriyā. For example, if there are three paths to the river from the same village, the person who takes the shortest is the earliest to arrive. The person who takes the path which is twice as long as this arrives in medium time. And the person who takes the path twice the length of the second arrives slowly. Thus, even though there is no difference in the speed of walking, because of the difference in the lengths of the three paths, druta, etc. are experienced. The same must be understood here. Here too, in each mārga, if, in accordance with the variation in the rest period, three layas are brought about, we shall have druta in druta, madhya in druta and vilambita in druta; druta in madhya, madhya in madhya and vilambita in madhya; and druta in vilambita, madhya in vilambita and vilambita in vilambita. This is what 'anekadhā' means.

Here Kallinātha has taken the basic laya of the mārga as the 'bhāva' (normal state), in each mārga he has taken the duration of the kriyā to be uniformly 10 laghu akṣaras, and has taken respectively 1, 2 and 4 such kriyās to be the basis on which mārgas are differentiated. That is why he has said 'ekakalādiṣvekaikasminmārge' and has considered the two to be identical. But the example he has given from common experience, and the uniformity of the rest period therein apply to ekakala, etc. and not to the mārgas. He attributes increase in the number of kriyās and uniformity of the rest period to the mārgas, whereas this is so only in ekakala, etc. In ekakala, etc. even though the duration of kriyās is unchanging, since the number of kriyās doubles and the total duration doubles, there is the impression that ekakala is the quickest, dvikala is in medium tempo and catuṣkala is slow. In reality there is no laya variation here. Nor are several layas formed in each of the mārgas or the three states ekakala, etc. by the effects of cira, kṣipra, etc. Every form has its own bhāva, i.e. ekakala has kṣipra bhāva, dvikala madhya bhāva and catuṣkala cira bhāva. Of the three layas mentioned by Kallinātha in every mārga, apart from the three basic layas, there is neither any new laya formed nor new bhāva (effect) created. This does not seem to have been Śārṅgadeva's intention either when he said 'cira laya by cira, kṣipra and madhya bhāva'. The hints found in the Gītiprakaraṇa of Bṛhaddeśī seem to be closer to Śārṅgadeva's intention—

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layaḥ prayoge navadhā draṣṭavyaḥ layasamprayogaṁ darśayati — dakṣiṇo mārgo vārtiko mārgaścitramārga iti dakṣiṇapravṛttau layatrayam. vārtikamārgaścitra mārgo dhruvamārgaśceti vṛttimārgapravṛttau layatrayam. citramārgo dhruvamārgaḥ śūnyamārgaśceti citre layatrayam. evaṁ navadhā laya yogaścitrādi mārgeṣu draṣṭavyam.[75]

The purport is — beginning with dakṣiṇa mārga, halving the laya progressively and making use of the other two layas successively, in all, nine layas are arrived at in the three mārgas.

This can be understood with the help of the following table based on caccatpuṭa tāla.

Dakṣiṇa mārga

	S	S	I	Ś		
Akṣarakāla	40	40	20	60	Dakṣiṇa mārga	Vilamba
Akṣarakāla	20	20	10	30	Vārtika mārga	Madhya
Akṣarakāla	10	10	5	15	Citra mārga	Druta

Vārtika mārga

	S	S	I	Ś		
Akṣarakāla	20	20	10	30	Vārtika mārga	Vilamba
Akṣarakāla	10	10	5	15	Citra mārga	Madhya
Akṣarakāla	5	5	$2\frac{1}{2}$	$7\frac{1}{2}$	Dhruva mārga	Druta

Citra Mārga

	S	S	I	Ś		
Akṣarakāla	10	10	5	15	Citra Mārga	Vilamba
Akṣarakāla	5	5	$2\frac{1}{2}$	$7\frac{1}{2}$	Dhruva Mārga	Madhya
Akṣarakāla	$2\frac{1}{2}$	$2\frac{1}{2}$	$1\frac{1}{4}$	$3\frac{3}{4}$	Śūnya Mārga	Druta

Here in addition to the three mārgas — dakṣiṇa, vārtika and citra, there are two new mārgas — dhruva and śūnya. The three layas which result in every mārga by halving the laya have the relationship of vilamba-madhya-druta. For instance, in dakṣiṇa mārga, when the rest period is halved and rehalved resulting in the halving of the laya, the three structures are related to each other as vilamba, madhya and druta. In the same way, within the vārtika mārga and the citra mārga, due to successive halving of the laya, the same relationship can be seen.

The basic laya of dakṣiṇa mārga is vilambita and so, to refer to the remaining two layas in this mārga as madhya and druta is appropriate. But the basic laya of vārtika mārga is considered to be madhya (since it is half that of dakṣiṇa, i.e. 20 laghu akṣaras). Hence it is wrong to refer

[75] Bṛ., p. 52-53.

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to the original laya of vārtika mārga as vilambita and the other two layas as madhya and druta. But the relationship obtaining between these three is one of vilambita-madhya-druta. In the same way the basic laya of citra mārga (of 10 laghu akṣaras) has been called druta and hence the first laya of this mārga cannot be called vilambita and the other two named madhya and druta, but here, too, the same relationship holds between the three. Śārṅgadeva has avoided calling this mutual relationship 'laya', but has expressed it in terms of cira, madhya and kṣipra bhāvas. The original structure in every mārga is in the slowest tempo and the other two are respectively in medium and quick tempo. This aspect has been expressed by Śārṅgadeva in terms of cira, madhya and kṣipra bhāvas.

Upon analysing the laya variations in the three mārgas we see that the total time span involved in the first (laya) of citra mārga, the second of vārtika mārga and the third of dakṣiṇa mārga is the same, i.e. the time taken to complete an āvartana (cycle) in these three is the same. Although the total duration expressed in akṣarakāla is the same, the bhāva (effect) varies. Similarly, since the akṣarakāla is the same in the second laya of citra mārga and the third of vārtika, the duration involved is the same, but the bhāva is different. In the same way the akṣarakāla in the first laya of vārtika and the second of dakṣiṇa is the same, but the bhāva is different.

Even though in the above forms there is a repetition of 5,10 and 20 akṣarakālas, because of the longer or shorter total time span involved in the mārgas, the repetition is not perceived, only the difference is felt. For example, taking two equal circles, if two more circles are drawn, one inside the first, and the other outside the second, the original circles, even though equal, will look bigger or smaller because of the other circles drawn later; in the same way, even though the akṣarakāla is the same, in comparison with the laya which precedes or succeeds it, the same laya appears as druta, madhya or vilambita due to the change in the mārga.

In the laya exercises seen above, two more kalās of 5 and $2\frac{1}{2}$ akṣaras have been arrived at which, in terms of temporal measure, are equal to laghu and druta. Of these, the first is employed in dhruva mārga and the second in the śūnya mārga referred to by Mataṅga. The unit smaller than these two that of $1\frac{1}{4}$ akṣaras is also found in śūnya mārga. Abhinava's commentary on dhruva mārga brings out one more kalā whose measure is always 5 laghu akṣaras though it is called ġuru and is employed only in dhruva mārga. Abhinava mentions it as

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'ekarasaguruprastārarūpatā'.[76]

TYPES OF TĀLA

Tālas are divided into classes on the basis of their shape.

caturaśrastathā tryaśra iti tālo dvidhā mataḥ//
caccatpuṭaścācapuṭa iti nāmnī tayoḥ kramāt/[77]

Tāla is of two types — caturaśra and tryaśra. Caccatpuṭa and cācapuṭa, respectively, are examples of these types. 'Aśra' means 'cornered'. Therefore caturaśra means 'four cornered' and tryaśra means 'three cornered'. These two tālas have total values of 4 and 3 gurus respectively, hence they are 4-cornered and 3-cornered respectively. 'Four' signifies 'even' and 'three' 'odd' forms. The tāla which has four pādabhāgas is called caturaśra and the one which has three pādabhāgas is called tryaśra. In the yathākṣara form both caccatpuṭa and cācapuṭa have four kriyās, 4 akṣaras (syllables in the name) and 4 time units, but in dvikala and catuṣkala caccatpuṭa has 4 pādabhāgas and cācapuṭa 3, and hence caccatpuṭa is caturaśra and cācapuṭa tryaśra. Thus, from the practical point of view, it is the dvikala and catuṣkala forms of a tāla that determine its '4-corneredness' or '3-corneredness'.

These two tālas have been called the womb or basic forms on which all the other tālas are shaped. Although the basic unit in tālas is the guru unit, it is the two forms which are built on it, namely caturaśra and tryaśra, which serve as the foundation for all other tālas. For instance, although the same building materials namely bricks, sand, lime and stone are used, one house is circular in shape and another square. The same clay is shaped into the round pot or the tall jug. The circular and square houses serve as models for other houses. The round pot and the tall jug are the models on which other vessels are made.

It is also possible that, in order to make the nature of tāla clear, the ācāryas used the visual images of caturaśra and tryaśra. The basis of the tāla system is āvartana in which there is the idea of circular shape. This shape cannot be made between two points, nor are corners possible between them, which is the special sense of the word 'aśri' or 'aśra'. Between three or four points three or four corners, respectively, can be made. Āvartana can be imagined in these. Starting from one point it is not necessary to return by the route already covered, but by proceeding forward, an āvartana can be formed e.g. Δ ▭ . But an āvartana cannot be formed between two points since only a line can be drawn between

[76] A.B. on 31, 160.
[77] S.R., 5, 17-18.

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them and only forward or backward movement is possible on a line; e.g._____.

The circle and cycle are two important visual concepts which aid one on comprehending the concept of tāla. Although both have round shapes the circle is formed by returning to starting point whereas the cycle is formed by moving forward gradually in a spiral.

The āvartana of tāla bears similarity to the circle since we return to the original kriyā or the starting point. The measuring of time is the main purpose of tāla and, since the time which has elapsed in one āvarta of tāla cannot be recaptured, there is a forward movement in time, as a result of which there is a 'cycle' of tāla, not a 'circle'.

The comprehensive conception of time put forth by Indian philosophy is at the root of this notion of tāla. In the Indian stream of thought the cycle is the appropriate image for visualising time whereas, from the point of view of the West, time is linear. This difference can be observed in practically all the fields. According to the Western notion of the 'Universe' creation took place at a particular point of time and the end will come at a particular point of time. But in the Indian stream of thought, the Universe has neither beginning nor end. This is true in spite of the fact that in the cycle of evolution and involution, the world is created and destroyed. Creation-and-destruction is circular in form. But the cycle of creation and destruction is never ending. It has been going on since time immemorial and will go on till eternity. In the cycle of seasons, the cycle of day and night, the cycle of birth and death, in fact everywhere, this cyclical motion is seen.

The caturaśra and tryaśra forms have been explained somewhat differently in the Mānasollāsa.

catvāro guravo yatra gurudvitayavardhitāḥ//
hīnā vā guruyugmeva tālāste caturasrakaḥ/
gurutrayaṁ bhavedyasmin ṣaḍbhiḥ ṣaḍbhirvivardhitam//
tryasraḥ sa tālo vijñeyaḥ prastāreṣu bahuṣvapi/[78]

By adding or subtracting two gurus from four gurus caturasra tālas are formed and by adding six gurus to three gurus tryasra tālas are formed. This notion seems to be different from that of Bharata and Śārṅgadeva. According to Bharata, caturaśra forms result from progressively doubling 4, and tryaśra forms by progressively doubling three.

[78] Mān. 16, 4, 840-42.

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Caturaśra has been called yugma (even) and tryaśra ayugma (uneven) or oja (odd).

Besides caturaśra and tryaśra, Bharata has spoken of saṅkīrṇa and miśra types of tāla. By mixing caturaśra and tryaśra five kinds of saṅkīrṇa tālas are formed in which there are 5, 7, 9, 10 and 11 kalās.

kalāḥ pañca tathā sapta punarnava ca kīrtitāḥ/
daśaikādaśa caivaite saṅkīrṇāḥ samudāhṛtaḥ//
na hyeṣāmupayogo'sti saptarūpe dhruvāsu vā/
pravṛttādiṣu kartavyā ete bhūyaḥ prayoktṛbhiḥ//[79]

They are not employed in gītakas like āsārita or in dhruvās, but they are seen in certain gītāṅgas (melodic sections) of the gītakas. According to Abhinava the 5, 7, 9 kalā forms are found in the kaṇḍikās such as viśālā, sunandā, etc. and the 10-kalā form in the sampiṣṭaka (of oveṇaka). In the pratyupohana of the 12-kalā vastu of madraka, in which the first kalā is left out, the 11-kalā form is found. Since they are saṅkīrṇa (mixed) they have not been given names like caccatpuṭa.[80]

In the context of tāla, the term miśra is also found in the following verse of Bharata—

anayormiśrabhāvāttu miśrastālaḥ prakīrtitaḥ/[81]

This verse is found in a different order in other editions of Nāṭyaśāstra and it has also been quoted by Kallinātha.[82] But Abhinava has not commented on this nor does its meaning fit in with the previous and following verses. In Kallinātha's version, according to the portion following this, ṣaṭpitāputraka or pañcapāni is a miśra tāla—

anayormiśrabhāvācca miśrastālaḥ prakīrtitaḥ/
ṣaṭpitāputrakaścaiva pañcapāṇiḥ sa ceṣyate/

This is not supported by Bharata's verse or Abhinava's commentary. But it is to be noted that, according to Dattila by placing two cācapuṭas side by side and combining the first laghu and the last but one unit with their previous and following units respectively, ṣaṭpitāputraka is formed. By placing two cācapuṭas side by side, the structure | | | | results. In this, by combining the second unit, laghu, and the last but one unit, laghu, with their previous and following gurus respectively they become plutas. Thus the structure ´ | | ´ results. This is the structure of ṣaṭpitāputraka. But no such indication is available in Bharata's verse.

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[79] N.S., 31, 24-25.
[80] Ibid., A.B., p. 23-25.
[81] Baroda edn., 31, 16.
[82] S.R., 5, 39-42, Kalli.

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Śārṅgadeva speaks of another variety of tāla called 'khaṇḍa'.

caccatpuṭādibhedāstu santi khaṇḍābhidhāḥ pare/
deśītālaprapañcena tānapi vyāharāmahe//[83]

i.e. there are other types of caccatpuṭa and cācapuṭa known as khaṇḍa which will be dealt with in the exposition of deśī tālas. It is possible that the deśī tālas evolved from the mārga tālas in the forms of permutations based on various merus (mathematical charts) and were known as their khaṇḍa varieties. Explaining this Abhinava has spoken of lakhs of varieties of caccatpuṭa tāla alone.[84]

Bharata has not spoken of khaṇḍa varieties, but according to Abhinava they were acceptable to him.[85] In the Dhruvā chapter Abhinava has said that the original forms of dhruvā tālas, i.e. the tryaśra, caturaśra and miśra tālas like ṣaṭpitāputraka resulted in bhaṅga tālas by breaking up. In the same way, by miśra, saṅkīrṇa variations and variations in laya, many tālas are formed which are called bhaṅga, upabhaṅga and vibhaṅga. They are also called laya tālas. It is to be noted that the tāla section of Bṛhaddeśī is missing but the portion from it quoted by Siṁhabhūpāla contains the names of bhaṅga, upabhaṅga tālas. There are twelve varieties of bhaṅga, namely caccatpuṭa, cācapuṭa, ṣaṭpitāputraka, helā, trigatā, sampakveṣṭa, natkuṭa, natkuṭī, khañjaka, khañjikā, ākrīḍitā and vilambā. The six upabhaṅgas are—kuṭilā, ākṣiptikā, tryaśrā, caturaśrā, miśrakā and caṭulā.[86] Along with caccatpuṭa etc. these are employed in dhruvās.[87] From this it is clear that khaṇḍa tālas have their origin in gāndharva-related tālas, although they are used in the dhruvās and not in gītakas.

Miśra and saṅkīrṇa varieties have been mentioned in the Mānasollāsa too as follows—

caturasre gururyatra tryasre ca guruyugmakam//
praveśyate sa boddhavyastālo miśrasamākhyayā/
tryasre vā caturasre vā bhedyate gurulakṣaṇam//
yatra tālaḥ sa vijñeyaḥ khaṇḍanāmāṅkito budhaiḥ/[88]

The meaning of the śloka is not very clear but possibly the purport is that by adding one guru to caturaśra and two gurus to tryaśra, miśra tāla is formed. If this is done, both tālas will have five gurus. In khaṇḍa, the guru of tryaśra and caturaśra is broken up. Possibly conversion into

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[83] S.R., 5, 42.
[84] N.S., 32, 411, A.B., p. 385.
[85] Ibid., 32, 181, A.B., p. 330.
[86] Siṁha. on S.R., 5, 16-17.
[87] N.S., 32, 411, A.B., p. 385.
[88] Mān., 16, 4, 843-44.

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laghu and other sub-units is intended.

THE IMPORTANCE OF GURU IN THE CONSTRUCTION OF TĀLAS

In mārga tālas the basic unit is guru because laya is determined by it and the dvikala and catuṣkala forms are based on it. In Ratnākara kalā has been declared to be synonymous with guru — 'guruḥ kalātra'. In the three forms of caccatpuṭa, respectively, 4, 8 and 16 gurus have been spoken of. The direct implication of this is that there are 8, 16 and 32 mātrās (laghus) but in order to stress the importance of the guru unit, instead of mātrā 'guru' has been used.

The yathākṣara forms and kriyās of caccatpuṭa and cācapuṭa, the respective representatives of caturaśra and tryaśra tālas, are as follows.

S	S	I	Ś	S	I	I	S
ca	cca	tpu	ṭaḥ	cā	ca	pu	ṭaḥ
saṁ	śa	tā	śa	saṁ	śa	tā	śa

Since the number of syllables in their names, the number of kriyās in them and the number of time units in them are equal, they look alike but their kriyās vary in duration. If measured in terms of laghu, in caccatpuṭa the kriyās are in the pattern 2+2+1+3 and in cācapuṭa 2+1+1+2. So the total number of laghus in them is 8 and 6 respectively. If they are divided by the guru unit, 2, the numbers 4 and 3 are obtained which are indicative of '4-cornered' and '3-cornered' shapes. That is why caccatpuṭa has been called caturaśra and cācapuṭa tryaśra. Thus the shape of these two tālas is expressed in terms of the 'guru' unit.

The number 4 is indicative of 'even' and the number 3 of 'odd'. By adding one 'even' to the 'even' and one 'odd' to the 'odd' i.e. by making two evens or two odds, the total number of mātrās of caturaśra (4+4=8) or tryaśra (3+3=6) tāla is obtained. Here too the basis is the number 2 which is the value of guru.

6 and 8 are even from the point of view of arithmetic, because they are divisible by the even number 2. But from the point of view of tāla 6 is odd since it is formed by adding up two 3s (odd number). The main divisor of 6 is 3 which is odd. Only by dividing 6 by 2 is its 'oddness' known. In sampakveṣṭāka the kriyās are in the order Ś S S S Ś. The total number of kriyās is 5 but the mātrās are 12. This is also an even number, but by repeatedly dividing it by 2, in the end, the number 3 is arrived at which is why the tāla is considered to be tryaśra. Thus guru is the basic unit in tāla, in fact Bharata has considered it to be the 'prakṛti'

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(cause) of tāla— "dvividhasyāpi tālasya tvekā prakṛtirisyate"[89]. Guru brings about uniformity in the different units— laghu, guru and pluta and so Abhinava has also called it prakṛti.

> gururūpo yo bhedaḥ so'traikasvabhāve laghuplutādicchedavibhāgaśūnyaḥ so'tra prakṛtirmūlabhūtaḥ. tadapekṣayā ca tryaśretaravibhāgam.[90]

Abhinava has interpreted prakṛti as mūlabhūta (fundamental). The excerpt quoted by Abhinava from ācārya Viśākhila also establishes the importance of guru—

> viśākhilācāryastvāha. dvayepi pādānāmakṣarāṇāṁ ca
> saṅkhyāsāmyādevātra prakṛtiriti.[91]

i.e. guru is 'prakṛti' because it brings to light the difference between tryaśra and caturaśra even where the units and syllables are equal in number.

1, 2 and 3 are the numbers indicative of laghu, guru and pluta. Of these only guru can signify caturaśra and tryaśra as, although all three units are present in the yathākṣara form, only by converting them into gurus can the caturaśra and tryaśra forms be made perceptible. Of these three numbers 1 is too small and cannot indicate 'many'. This number is not indicative of positive existence or action but is indicative of the absence of action. The number 3 is indicative of 'many'. The number which falls between these two is 2.

In order to derive the prastāra (permutational elaboration) number 2 is the only number which, by the addition of even 1, opens up several possibilities. By adding the fundamental number 1 to 2 tryaśra is formed and by adding 2 caturaśra is formed. In tāla this number is similar to the 'kākākṣigolakanyāya' and 'dehalīpradīpanyāya' of philosophy.[92]

The main source of all the tālas are also 2, namely caccatpuṭa and cācapuṭa. The main varieties are also two caturaśra and tryaśra. The main units are also two — laghu and guru.

From the point of view of philosophy too, 'two' (dvi) has great significance. Brahma was alone, i.e. one. When he wished to be many (ekoham bahusyāma), he first divided himself into two — prakṛti and puruṣa and the world was created. This also proves that for activity

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[89] N.S., 31, 7.
[90] Ibid., A.B., p. 155.
[91] Ibid.
[92] These two nyāyas express the ability of one thing to be ralated in two directions. The crow has one eye but according to necessity it can shift it to either of the eye sockets, i.e. the one eye is capable of looking in two directions. In the same way the lamp kept on the threshold can light both the inside and outside of the house.

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there ought to be at least 2 principles.

For these reasons, the number 2 and the guru unit occupy a very important place in tāla.

It is necessary to remind ourselves that, although the guru unit is one it has several values in the different mārgas. In ekakala, etc. the value of guru is fixed, namely, 10 laghu akṣaras. But in the mārgas guru is a relative unit. As we have seen earlier, in the three mārgas, the value of guru is respectively 10, 20 and 40 akṣaras.

MĀRGA TĀLAS

Bharata has spoken of 5 tālas. No change ever took place in their number or form. These tālas are— caccatpuṭa, cācapuṭa, ṣaṭpitāputraka, sampakveṣṭāka and udghaṭṭa. Of these, the first two are primary since they represent caturaśra and tryaśra tālas, but sampakveṣṭāka is the one most frequently used.

CACCATPUṬA

This word has no grammatical derivation. In Sanskṛta words are formed onametopoetically also. It is possible that this word has been formed by repetition of the verbal root 'caṭ' meaning to break or disperse. The durations of the kriyās (ऽ ऽ । ऽ) in this tāla create the impression of incompleteness or dispersing. We come across the reading 'cañcatpuṭa' also in the printed edition of Abhinavabhāratī and other works. This is not correct according to the āgama tradition, since in this, according to Abhinava himself, this tāla is to have only four letters in its name and in 'cañcatpuṭa' 'ñ' is an extra letter.[93]

Before giving Bharata's verses concerning caccatpuṭa and cācapuṭa in his commentary, Abhinava quotes two ślokas in which the creation of the four akṣaras of these tālas has been traced to the four faces of Śiva. All these ślokas are given together in order which makes one think that these two ślokas also belong to the original recension of the Nāṭyaśāstra. The ślokas are—

devaścaturbhirniśvāsairakṣarāṇāṁ catuṣṭayam/
udīrya tasyātīte tu viśrānto girijāpatiḥ//
plutāntanyāsato nā(to hya)yamuttamānāṁ vidhīyate/
dvitīyo na tathā tena hyadhamānāṁ pratīyate//[94]

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[93] A.B. on N.S., 31, 9-10.
[94] N.S., 31, A.B., p. 155.

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The essence of these ślokas is that, after pronouncing the four letters in the four exhalations from his four faces, Śiva rested. Since it ends with a pluta caccatpuṭa is prescribed in superior characters and cācapuṭa in inferior ones. The four akṣaras are ca, ta, pa and ṭa. According to Abhinava, repeated utterance of these leads to prosperity, upliftment, etc. and hence the ancients invented the terms 'caccatpuṭa' and 'cācapuṭa'—

> purāṇe cāgamādau bhagavato maheśvarasya vaktracatuṣkodbhūtametadakṣaracatuṣkametadāvartyamānamabhyudayadāyīityuktam. tadabhiprāyeṇa caccatpuṭaścācapuṭa ityācāryairnirdiṣṭam.[95]

Caccatpuṭa has all the four letters and hence it is deemed venerable and cācapuṭa has three of them, leaving out 'ta', and hence it is less auspicious. It is possible that because caccatpuṭa has 4 and cācapuṭa 3 letters, āgama tradition has considered them to be the chief representatives of caturaśra and tryaśra forms.

The yathākṣara form of caccatpuṭa is as follows.

S	S	I	Ś
ca	cca	tpu	ṭaḥ

Although the last syllable is actually guru, by Bharata's decree it becomes pluta.

CĀCAPUṬA

Like caccatpuṭa this name is also not derived grammatically. According to the āgama tradition it is employed for inferior characters. The yathākṣara form of this is—

S	I	I	S
cā	ca	pu	ṭaḥ

Since the total duration equals 3 gurus it is a tryaśra tāla.

ṢAṬPITĀPUTRAKA

Abhinava has attributed meaningfulness to this word but has not established it. Its meaning can be understood in the following manner — there are three words in its name — 'ṣaṭ', 'pitā' and 'putrakaḥ'. From this it appears that there must be some connection between the number six and pitā (father)- putra (son). To understand this let us examine its yathākṣara form which is—

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[95] Ibid., p. 156.

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ऽ	।	ऽ	ऽ	।	ऽ
ṣa	ṭpi	tā	pu	tra	kaḥ

There are, in all, six kriyās, six gurus and six units in this. This tāla is seen to consist of two symmetrical parts, ऽ । ऽ and ऽ । ऽ; the second part is a mirror image of the first as a son is considered, to be of his father. Possibly this is why this tāla has been named ṣaṭpitāputraka. Paṇini's 'ive pratikṛtau' (Pāṇi. A., 5, 3, 96) sūtra can be quoted in confirmation of this, according to which 'kan' suffix is used to denote the replica (pratikṛti) or mirror image similar to the original. It is to be noted that in 'putrakaḥ' 'kan' suffix is used (putra + kan). The other names of this tāla are pañcapāṇi and uttara but these are not meaningful. Bharata has mentioned only pañcapāṇi while Śārṇgadeva has mentioned both. This is also a tryaśra tāla.

SAMPAKVEṢṬĀKA

This has been considered to emerge out of ṣaṭpiṭaputraka since, in this too, the first and last kalās are pluta and the total value is 6 gurus. Its kalā structure in dvikala and catuṣkala is like that of ṣaṭpitāputraka. Its yathākṣara form is as follows.

ऽ	ऽ	ऽ	ऽ	ऽ
sa	mpa	kve	ṣṭā	kaḥ

The name of this tāla has been formed out of the words 'sampakva' and 'iṣṭikā'. From the point of view of grammar this name is not correct as instead of 'iṣṭikā' there is 'iṣṭāka'. 'Sampakva' means 'well-baked' and 'iṣṭikā' means 'brick.' The whole means 'that with well-baked brick'.

The absence of laghu, the arrangement of guru and pluta and the last pluta give the impression of weight and depth. According to Abhinavagupta it was used in the pūrvaraṅga (in the gītakas and nirgītas).[96] The purpose of these pūrvaraṅga items was to prepare the minds of the spectators for the ensuing drama, i.e. to lay the foundation for the experiencing of rasa. It is possible that this tāla, consisting fully of gurus was considered suitable for laying this foundation hence was given the name sampakveṣṭāka.

UDGHAṬṬA

This is also a tryaśra tāla consisting of three gurus. Its yathākṣara

[96] N.S., 31, A.B., p. 159, l. 25-26.

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form is—

S	S	S
u	dgha	ṭṭaḥ

Actually, this tāla is the true representative of tryaśra form but cācapuṭa has been given precedence over it since udghaṭṭa is not used in the entire tāla structure of any gītaka but is included in a small part of a limb in the gītakas ullopyaka and oveṇaka.

The word udghaṭṭa has been formed by joining 'ut' and 'ghaṭṭa' which mean 'scrubbed' or 'scraped'. It is possible that, since it consists of few kriyās and has only guru units, this tāla gives the impression of friction and hence is given the name 'udghaṭṭa'.

The source of this tāla has been said to be cācapuṭa because, in both the total number of gurus is three and the first and last units are gurus.

Among the tālas described above, only one, namely caccatpuṭa is caturaśra, the remaining tālas are all tryaśra. Caturaśra has been considered fundamental, suitable for superior characters, supreme. In gītakas, jāti prastāras and ākṣiptikās of grāmarāgas, caccatpuṭa is used often, cācapuṭa and ṣaṭpitāputraka are rarely used. In the small limbs of gītakas, tryaśra tālas, especially ṣaṭpitāputraka, are often used.

It is possible that in songs other than gītakas, such as dhruvās, tryaśra tālas were more frequently employed. It is a matter of experience that tryaśra tālas capture one's attention more easily than caturaśra tālas. Perhaps the reason for this is that caturaśra or even tempo is an inseparable part of human life, every process being in even tempo. By virtue of being different from it, the 'odd' tryaśra form is more attractive and gives rise to a different experience.

THE KALĀ-VIDHI OF TĀLAS

Kalā-vidhi is the order in which saśabda and niḥśabda kriyās are arranged in a tāla and the manner of their execution. The kalā-vidhi differs in the three states, yathākṣara, dvikala and catuṣkala. While indicating the kalā-vidhi of a tāla, abbreviations consisting of the first syllables of the kriyās are used in the Saṅgītaratnākara.

śa	śamyā
tā	tāla
saṁ	sannipāta
ā	āvāpa
ni	niṣkrāma
vi	vikṣepa
pra	praveśa

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The kalā-vidhi of all the tālas is given below. The kalā-vidhi for the yathākṣara form of caccatpuṭa and cācapuṭa is the same. Three alternative vidhis are given for these two tālas.

S	S	I	Ś	S	I	I	S
ca	cca	tpu	ṭaḥ	cā	ca	pu	ṭaḥ
saṁ	śa	tā	śa	saṁ	śa	tā	śa
śa	tā	śa	tā	śa	tā	śa	tā
tā	śa	tā	śa	tā	śa	tā	śa

The first of these is used most often. The second is prescribed in gitakas like āsārita and the third in gītakas like pāṇikā.[97]

The basic form of tālas is in yathākṣara in which there are only saśabda kriyās. While retaining the saśabda kriyās, in dvikala two of the niḥśabda kriyās and in catuṣkala the remaining niḥśabda kriyās are added.

In the context of ekakala-dvikala-catuṣkala we have seen the manner in which the dvikala and catuṣkala structures are derived from the ekakala structure by Bharata. While prescribing the kalā-vidhi of tālas again Bharata has kept in mind the interrelatedness of the three states, but Śārṅgadeva has straightaway enumerated the kriyās of each structure.[98] Bharata has prescribed the addition of niṣkrāma and praveśa in dvikala "niṣkrāmaśca praveśaśca dvikale parikīrtitau".[99]

The vidhi given by Abhinava while commenting on the above can be summarised as follows.

In dvikala at first, every pādabhāga should be filled by niṣkrāma and praveśa. Then the saśabda kriyās of yathākṣara should be substituted for niḥśabda kriyās in the same relative order in which they occur in yathākṣara. In catuṣkala, in every pādabhāga āvāpa, niṣkrāma, vikṣepa and praveśa should be filled and then the saśabda kriyās of dvikala should be substituted where necessary. It should be remembered that in dvikala and catuṣkala, sannipāta comes at the end. Dattila has clearly said 'vastvante sannipātaśca saptarūpavidhau sadā'.[100] The mode of introducing kriyās in dvikala and catuṣkala can be demonstrated as follows taking the example of caccatpuṭa.

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[97] N.S., 31, 13-14.
[98] S.R., 5, 31-32.
[99] N.S., 31, 35.
[100] Datt., 160.

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	S	S	I	S
	ca	cca	tpu	ṭaḥ
	saṁ	śa	tā	śa
Ratio (anupāta)	2	2	1	3

In dvikala, in the first, second, third and fourth pādabhāgas, the second, second, first and second kalās (indicated by lines) should be filled by saśabda kriyās, sannipāta coming in the end.

ni pra | ni pra | ni pra | ni pra |
śa tā śa saṁ

Dvikala from

ni śa | ni tā | śa pra | ni saṁ |

In cācapuṭa the ratio is 2, 1, 1, 2, and so the kalā-vidhi is—

ni pra | ni pra | ni pra |
śa tā śa saṁ

Dvikala

ni śa | tā śa | ni saṁ |

In ṣaṭpitāputraka the ratio is 3, 1, 2, 2, 1, 3. Accordingly the kalā-vidhi is—

ni pra | ni pra | ni pra | ni pra | ni pra | ni pra |
tā śa tā śa tā saṁ
ni pra | tā śa | ni tā | ni śa | tā pra | ni saṁ |

For deriving the catuṣkala form, the first kriyā of every pādabhāga in dvikala should be preceded by an āvāpa, the second kriyā by vikṣepa, e.g. in caccatpuṭa—

dvikala ni śa | ni tā | śa pra | ni saṁ |
catuṣkala ā ni vi śa | ā ni vi tā | ā śa vi pra | ā ni vi saṁ

In other words, ā, ni, vi, pra should fill each pādabhāga and then the saśabda kriyās substituted where necessary.

ā ni vi pra | ā ni vi pra | ā ni vi pra | ā ni vi pra |
śa tā śa saṁ
ā ni vi śa | ā ni vi tā | ā śa vi pra | ā ni vi saṁ |

In the same way the kalāvidhi of catuṣkala in other tālas should be constructed.

The complete kalā-vidhi of all the tālas is as follows.

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Caccatpuṭa

	S	S	I	Ś
	ca	cca	tpu	ṭaḥ
Yathākṣara	saṁ	śa	tā	śa
	S S	S S	S S	S S
Dvikala	ni śa	ni tā	śa pra	ni saṁ
	S S S S	S S S S	S S S S	S S S S
Catuṣkala	ā ni vi śa	ā ni vi tā	ā śa vi pra	ā ni vi saṁ

Cācapuṭa

	S	I	I	S
	cā	ca	pu	ṭaḥ
Yathākṣara	saṁ	śa	tā	śa
	S S	S S	S S	
Dvikala	ni śa	tā śa	ni saṁ	
	S S S S	S S S S	S S S S	
Catuṣkala	ā ni vi śa	ā tā vi śa	ā ni vi saṁ	

Ṣaṭpitāputraka

	Ś	I	S	S	I	Ś
	śa	ṭpi	tā	pu	tra	kaḥ
Yathākṣara	saṁ	tā	śa	tā	śa	tā
	S S	S S	S S	S S	S S	S S
Dvikala	ni pra	tā śa	ni tā	ni śa	tā pra	ni saṁ
	S S S S	S S S S	S S S S	S S S S	S S S S	S S S S
Catuṣkala	ā ni vi pra	ā tā vi śa	ā ni vi tā	ā ni vi śa	ā tā vi pra	ā ni vi saṁ

Sampakveṣṭāka

	Ś	S	S	S	Ś	
	sa	mpa	kve	ṣṭā	kaḥ	
Yathākṣara	tā	śa	tā	śa	tā	
	S S	S S	S S	S S	S S	S S
Dvikala	ni pra	tā śa	ni tā	ni śa	tā pra	ni saṁ
	S S S S	S S S S	S S S S	S S S S	S S S S	S S S S
Catuṣkala	ā ni vi pra	ā tā vi śa	ā ni vi tā	ā ni vi śa	ā tā vi pra	ā ni vi saṁ

Udghaṭṭa

	S	S	S
	u	dgha	ṭṭaḥ
Yathākṣara	ni	śa	śa
	S S	S S	S S
Dvikala	ni śa	tā śa	ni saṁ
	S S S S	S S S S	S S S S
Catuṣkala	ā ni vi śa	ā tā vi śa	ā ni vi saṁ

The question may arise as to why, while other tālas have only sa-śabda kriyās in their yathākṣara forms, udghaṭṭa should have niṣkrāma (niḥśabda kriyā) in the yathākṣara form. The reason probably is that all the limbs of this tāla are of the same duration and in order to separate

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one āvartana from another niḥśabda is included in the yathākṣara form itself.

The kalā-vidhi of sampakveṣṭāka and udghaṭṭa in dvikala is like that of ṣaṭpitāputraka and cācapuṭa respectively. Abhinava has stated clearly that in theory and practice the forms of sampakveṣṭāka and udghaṭṭa obtained by doubling are not different (from ṣaṭpitāputraka and cācapuṭa, respectively) 'tayorna pṛthak dvikalabhāvo lakṣaṇe lakṣye ca dṛṣyate".[101] It is in this context that Abhinava calls sampakveṣṭāka and udghaṭṭa varieties of pañcapāṇi and cācapuṭa respectively.[102] Leaving sampakveṣṭāka and udghaṭṭa, in the remaining tālas, the relative duration of the kriyās is maintained in the dvikala and catuṣkala also. In order to understand this, let us have another look at the kalāvidhi of caccatpuṭa.

S	S	I	Ś
ca	cca	tpu	ṭaḥ
saṁ	śa	tā	śa

Here the ratio is 1, 1, $\frac{1}{2}$, $1\frac{1}{2}$. Let us look at the kalā-vidhi of dvikala now.

S	S	S	S	S	S	S	S
ni	śa	ni	tā	śa	pra	ni	saṁ

Here, when every saśabda kriyā is joined by a niḥśabda, the same ratio 1, 1, $\frac{1}{2}$, $1\frac{1}{2}$ is maintained amongst the kriyās (2, 2, 1, 3) although, instead of the laghu unit, we now have guru. Let us examine the kalāvidhi of catuṣkala also.

S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
ā	ni	vi	śa	ā	ni	vi	tā	ā	śa	vi	pra	ā	ni	vi	saṁ

The total number of kalās doubles and becomes 4, 4, 2, 6, but the ratio is the same— 1, 1, $\frac{1}{2}$, $1\frac{1}{2}$.

This means that, although the unit is uniformly guru in dvikala and catuṣkala, the ratio is such that, if not the ratio obtaining among the kriyās in yathākṣara, its semblance is there.

Some questions which have not been answered regarding the kalāvidhi of tālas will now be listed.

1. In yathākṣara every section is filled by a saśabda kriyā. These kriyās are of the measures, laghu, guru and pluta. Why have not the sections been formed by a direct doubling and quadrupling of

[101] N.S., 31, 53, A.B. p. 180.
[102] Ibid.

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the units in dvikala and catuṣkala? What was the need for converting all the units into gurus?

2. From the practical view point pādabhāgas are formed only by saśabda kriyās as in yathākṣara but in dvikala and catuṣkala forms they start mostly with niḥśabda kriyā. Why saśabda kriyās have not been placed in the beginning?
3. Sannipāta is the first kriyā in yathākṣara, why has it been shifted to the end in dvikala and catuṣkala?
4. Why have the yathākṣara forms of sampakveṣṭāka and udghaṭṭa not been expanded in their dvikala and catuṣkala forms? Why have the kalā-vidhis of ṣaṭpitāputraka and cācapuṭa been substituted for these?
5. In practice, the experience of caturaśra and tryaśra or even and odd depends on the number of kriyās in each section e.g., in kaharvā there are 4-4 mātrās and in dādrā 3-3. But in mārga tālas every pādabhāga has either two or four kriyās and caturaśra and tryaśra depend upon the total number of pādabhāgas being four or three. Why was this done? Why were not four or three kriyās allotted per pādabhāga as seems natural?

REGULATION OF FINGER INDICATION IN TĀLA

The use of mārga tālas is mainly found in the gītakas. The object of gītakas being 'imperceptible' (adṛṣṭa) or the propitiation of the gods like that of Veda recitation, there are stringent rules governing them. Just as it is compulsory in vedic recitation to show the svara order by the hand, in the same way, in the gītakas the actions, especially finger indications were to be employed according to prescribed rules. And so in the exposition of tāla the rule for finger indication has been prescribed. The fingers change with each pādabhāga which means that the purpose of finger rules is to keep note of which pādabhāga is going on in the tāla.

In the kalā-vidhi of dvikala and catuṣkala tālas, the niḥśabda kriyā has been prescribed to be executed by the hand which will execute the ensuing saśabda kriyā. The saśabda kriyā śamyā is executed by the right hand, tāla by the left hand and sannipāta by both hands. So in dvikala and catuṣkala the niḥśabda kriyās preceding śamyā are executed with the right hand, those preceding tāla with the left hand and those preceding sannipāta with both the hands. There are also rules for indicating the ordinal number of every pādabhāga. In the first pādabhāga only one finger, the little finger, is used, in subsequent

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pādabhāgas the other fingers are added one by one.

The finger rules laid down by Bharata and Śārṅgadeva are similar. Śārṅgadeva has said that in a pādabhāga which has a pāta (saśabda kriyā), the time unit (kalā) is not indicated by the finger 'pātayukte pādabhāge nāṅgulyā kriyate kalā'.[103] Siṁhabhūpāla makes it clear that finger rules are applicable only to niḥśabda kriyās like āvāpa, since the pātas or saśabda kriyās are executed with the whole hand.[104] Kallinātha explains that, by the mere falling of the finger, no sound will be produced, hence here fingers are prohibited.[105] One does come across pādabhāgas which have only saśabda kriyās, for instance, the second pādabhāga in ṣaṭpitāputraka and cācapuṭa in dvikala. Finger indications are prohibited in these. In all the remaining tālas there are niḥśabda kriyās in all the pādabhāgas.

The rule is that the niḥśabda kriyā should be executed by the same hand which will be used for the ensuing saśabda kriyā 'āvāpādiḥ prayoktavyo bhāvipātasya pāṇinā'.[106] This rule can be traced to Abhinava's statement 'tatra bhāvipātānusāreṇāvāpaniṣkrāmādiṣu vāmadakṣiṇavibhāgaḥ'.[107] Abhinava thus distinguishes between the niḥśabda kriyās executed by the right hand and those executed by the left in accordance with the saśabda kriyās following them.

The finger rule in the four pādabhāgas of caccatpuṭa is as follows. In the first pādabhāga the little finger, in the second the little finger along with the ring finger, in the third the little, ring and middle fingers, in the fourth all four fingers should be employed.

Bharata has not prescribed finger use in the second pādabhāga of cācapuṭa as there are only saśabda kriyās in it. According to Śārṅgadeva, in the three pādabhāgas of cācapuṭa, the little finger, the little-ring fingers and the little-ring-index fingers should be employed respectively. In this the middle finger is not used.[108]

Since there are only saśabda kriyās in the second of the six pādabhāgas of ṣaṭpitāputraka, Bharata has not prescribed the finger rule for this.[109] Śārṅgadeva has prescribed the finger order of caccatpuṭa in the first four pādabhāgas of this tāla and the little finger and index finger respectively for the fifth and sixth pādabhāgas.[110]

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[103] S.R., 5, 36.
[104] Ibid., Siṁha.
[105] Ibid., Kalli.
[106] Ibid., 5, 35.
[107] N.S., 31, A.B. p. 178.
[108] S.R., 5, 34.
[109] N.S., 31, 47-50.
[110] S.R., 5, 34-35.

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The finger use for caccatpuṭa is given below in a table.

Dvikala Caccatpuṭa

kalāvidhi	ni	śa	ni	tā	śa	pra	ni	saṁ
finger	l		l+r			l+r+m	l+r+m+i[111]	
hand	right		left			both	both	

MĀTRĀ OR MĀRGAKALĀ

By 'mātrā' are meant those eight kriyās which have been called mārgakalā in the Padārthasaṅgrahaprakaraṇa (the section enumerating the contents) of the Saṅgītaratnākara.[112] The term 'mātrā' is used for these in the Tāla chapter of the same work. Bharata has not mentioned these by name. Abhinava explains that since these kriyās do not lead to adṛṣṭa Bharata has ignored them and has described only the saśabda and niḥśabda kriyās.[113]

Kumbhā's view is just the opposite of this. He says that sarpiṇī etc. which have been spoken of in gāndharva lack sweetness and charm and hence lead to adṛṣṭa phala. But in secular songs, in order to please the minds of the listeners, there are kriyās like dhruvapāta which lead to both dṛṣṭa and adṛṣṭa phala.[114]

The omission of dhruvakā, the first of the eight mārgakalās and the mention of sarpiṇī, etc. signifies that dhruvakā was not used along with the remaining seven kriyās. Here seven kriyās have been clearly mentioned in gāndharva and dhruvapāta etc. in the secular songs which do not belong to gāndharva. Kumbhā's intention seems to be to make a distinction between the kriyās sarpiṇī, etc. on the one hand and dhruvapāta etc. on the other, in the context of gāndharva on the one hand and secular songs on the other, but the full meaning of his statement is not clear.

Śārṅgadeva only says this much that sarpiṇī etc. are used in dhruvapāta only, never in āvāpa, etc. 'dhruvapāte prayojyāstā nāvāpādau kadācana'.[115] Kallinātha has interpreted 'dhruvapāta' as saśabda kriyā and 'nāvāpādau' as 'not in niḥśabda kriyās.'[116] Probably Kumbhā has followed this in using 'dhruvapātādi'. Elsewhere he has prescribed the employment of saśabda kriyā namely a pāta executed along with a choṭikā before these mātrās.

choṭikāśabdapūrvaṁ tu pāta āsāṁ prakīrtitaḥ/
ataḥ prayogamāsāṁ tu dhruvapātānugaṁ viduḥ//

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[111] Key to abbreviations. l=little finger, r=ring finger, m=middle finger, i=index finger.
[112] S.R., 1, 1, 44.
[113] N.S., 31, A.B. p. 168.
[114] S. Rāja., part II, 3, 3, 1, 128-29.
[115] S.R., 5, 15.
[116] Ibid., Kalli., p. 7.

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nāvāpādiṣu te neyaḥ prayojyaḥ syuḥ kathañcana/[117]

Siṁhabhūpāla has also interpreted 'dhruvapāte' as referring to a saśabda kriyā of the name dhruva — 'choṭikāśabdavatī dhruvapāte kartavyā'.[118]

Considering all this, it appears that there is no uniformity of thought regarding the use, purpose and fruit of these mātrās. It is possible that till Bharata's time no clear conception of these had been formed. Or perhaps there was no occasion for their use in gāndharva. By the time of Śārṅgadeva the conception of these kriyās had crystallised and they had begun to be used in māgadhī and other gītis. Kumbhā probably tried to connect these with the views of Bharata, Abhinava and Śārṅgadeva. However, the first mention of mārgakalās and their use in māgadhī and other gītis is found in the context of gīti in Bṛhaddeśī.[119]

Śārṅgadeva has spoken of eight mātrās dhruvakā, sarpiṇī, kṛṣṇā, padminī, visarjitā, vikṣiptā, patākā and patitā.[120] The description of these is as follows— dhruvā is sounded, in sarpiṇī the hand goes towards the left, in kṛṣṇā towards the right, in padminī it goes down and in visarjitā it goes outwards. In vikṣiptā there is contraction. In patākā the hand goes up and in patitā it is dropped down.[121] These are used in the three mārgas—dhruvakā and patitā in citra mārga, dhruvakā, sarpiṇī, patākā and patitā in vārtika and all the eight in the order of enumeration in dakṣiṇa mārga.[122] This is because kalā is of the measure of 2, 4 and 8 mātrās respectively in citra, vārtika and dakṣiṇa mārgas.[123] It is difficult to execute such a big kalā (unit) by a single kriyā, possibly that is why along with the main saśabda kriyā of every kalā these mātrās have been prescribed. This can be understood in the light of present practice. In very slow tempo the mātrā is very big and several kriyās are used to fill up the gap between two mātrās. This is accomplished by the fingers while keeping tāla with the hand, by bols on tablā and other percussion instruments and by various strokes on stringed instruments. The same purpose is served by 'mātrā' or 'mārgakalā'.

Their use is prescribed only in saśabda kriyās and not in niḥśabda kriyās. The prescription of Śārṅgadeva has been explained by Kallinātha as follows—

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[117] S. Rāja., part II, 3, 3, 1, 75-76.
[118] S. R., 5, 15, Siṁha. p. 7.
[119] Br., p. 50-51.
[120] S.R., 5, 12.
[121] Ibid., 12-15.
[122] Ibid., 15-16.
[123] Ibid., 11.

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dhruvapāte dhruvādipāte; saśabdakriyāyāmityarthaḥ. nāvāpādau kadācaneti. niḥśabdakriyāyā tu na prayoktavyā eva. nāvāpādāviti niḥśabdakriyāyā eva niṣedhaviṣayatvenoktatvāt. dhruvapāta ityatra sāmarthyādādiśabdamadhyāhṛtya vidhiviṣayatvena sarvāpi saśabdakriyā gṛhyata iti mantavyam.[124]

Dhruvapāta means saśabda kriyā and by it are meant all saśabda kriyās, i.e. mātrās are used along with all saśabda kriyās, not with niḥśabda kriyās like āvāpa.

It should be noted that these have been prescribed only in three mārgas— citra, vārtika and dakṣiṇa, whereas Śārṇgadeva speaks of four mārgas. Kallinātha further states—

dhruvamārge tu pāriśeṣyāt dhruvasaṁjñaḥ pāta eva prayoktavya ityavagantavyam. pāriśeṣyaṁ ca dhruvavyatiriktānāmeva kalānāṁ. tāleṣu prayokṣyamāṇatvāt. anyathā dhruvapātasya na kvāpi prayogaḥ. atastatra dhruvakaiva mātrā prayoktavyetyevaṁ manyamānena granthakāreṇa 'dhruvake mātrikā kalā' iti prathamamuktam. dhruvake dhruvamārge mātrikā dhruvaketyarthaḥ. prāthamyāt dhruvapātayogyatvācca tasya evopādeyatvāt.[125]

The purport is that only in the three mārgas — citra, etc. have the mātrās been prescribed, not in dhruva mārga. Hence in dhruva mārga the use of the remaining pāta named dhruva should be understood as, only the saśabda kriyās other than dhruva are to be prescribed in the tālas, which means that the saśabda kriyā named dhruva is not used anywhere. Keeping this in mind Śārṅgadeva says 'dhruvake mātrikā kalā' which means that kalā is of one mātrā in dhruva mārga in which the pāta named dhruva is used.

Śārṅgadeva has elucidated the use of these mātrās in the mārgas in the context of māgadhī and ardhamāgadhī gītis. They can be traced to the Gīti prakaraṇa of Bṛhaddeśī and Abhinavabhāratī. In Bṛhaddeśī there is mention of specific kalās in specific mārgas, but this portion of the text is not available in full. In Abhinavabhāratī the names of the kalās are not given in this context but there are indications as to the employment of these kalās.[126] Even though originally the pada-based gītis are given the names māgadhī, etc. in the Nāṭyaśāstra, in later texts the tāla-based gītis are also named māgadhī etc. In māgadhī the use of mātrā is given as follows—

yadvā yathā'kṣare yugme gurvoḥ prathamayoryadā//

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[124] Ibid., p. 7.
[125] Ibid., p. 7-8.
[126] Bṛ., p. 177-80; A.B., p. 194.

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ekaikaṁ citramārgādi prayujya cagaṇātmakam/
mātrābhiraṣṭabhiryuktaṁ dakṣiṇe dhruvakā''dibhiḥ//
prayujyate tadā gītirmāgadhītyabhidhīyate/[127]

This verse becomes clear only with the help of Kallinātha's commentary. Its substance is — yathākṣara caccatpuṭa has four kalās — ऽ ऽ । ऽ. In the first two kalās māgadhī and in the last two, ardhamāgadhī are used. Māgadhī is used in a specific sequence. The first time the two guru kalās are used with the same measure i.e. as in citra mārga in yathākṣara, and in them (guru kalās) dhruvakā and patitā mātrā are used. The second time the two guru kalās are made 'cagaṇātmaka' (cagaṇa= a group of four) i.e. every guru is doubled and made equivalent to four mātrās. By this the kalās of caccatpuṭa in citra mārga are transformed into those of vārtika mārga. Then the four mātrās dhruvakā, sarpiṇī, patākā and patitā are used in them. In the end those two kalās are increased four-fold, i.e. each guru is increased to 8 laghu and brought within dakṣiṇa mārga and now all the eight mātrās are used in order in them. Thus the two gurus are repeated thrice, based on the three mārgas and this is known as tāla-based māgadhī gīti.[128] Since the order of mātrās employed here is the same as the one prescribed in the three mārgas they are regarded to be tāla-based.

The remaining two kalās of caccatpuṭa are laghu and pluta in which ardhamāgadhī gīti is employed. In the pada-based ardhamāgadhī one half of a word is repeated and in tāla-based ardhamāgadhī one half of a gaṇa is repeated. In this laghu is made 'chagaṇātmaka' (chagaṇa = a group of six), i.e. equal to six mātrās and half of this gaṇa i.e. 3 mātrās are added to the original laghu. Thus half a gaṇa is repeated and kalā also enters the vārtika mārga i.e. consists of four mātrās. In this dhruvakā, sarpiṇī, patākā and patitā are used in the order of enumeration. In the pluta there are one and a half gaṇas. This is also made 'chagaṇātmaka' and half of it, i.e. 6+3=9 mātrās are joined to the three mātrās of the pluta, in other words by increasing the original four-fold, pluta enters the dakṣiṇa mārga. In these 12 units, the eight mātrās are used in the order in which they are listed and the last two—patākā and patitā—are used twice.[129] Here both laghu and pluta increase four-fold and so this use of ardhamāgadhī is based on dakṣiṇa mārga. The following is the tāla-based form of māgadhī and ardhamāgadhī according to this order.

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[127] S.R, 1, 8, 20-22.
[128] Ibid., Kalli., p. 286-87.
[129] Ibid., p. 287-88.

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Māgadhī

Citra mārga based

Kalā	Ca	cca
Kalāvidhi	ऽ	ऽ
Māna (measure)	Saṁ	śa
Mātrā used	| | dhru. pati.	| | dhru. pati.

Vārtika mārga based

Māna (measure)	| | | |	| | | |
Mātrā used	dhru. sarp. patā. pati.	dhru. sarp. patā. pati
	saṁ	śa

Dakṣiṇa mārga based

Māna (measure)	| | | | | | | |	| | | | | | | |
Mātrā used	dhru. sar. kṛ. pad. visa. vik. patā. pati.	dhru. sarp. kṛ. pad. visa. vik. patā. pati.

Ardhamāgadhī

	tpu	ṭaḥ
Kalā	|	ऽ
Kalāvidhi	tā	śa
Māna (measure)	|	| | |

Vārtika mārga based

Māna (measure)	| | | |
Mātrā used	dhru. sarp. patā. pati.
	tā

Dakṣiṇa mārga based

Māna (measure)	| | | | | | | | | | | |
Mātrā used	dhru. sarp. kṛ. pad. vis. vik. patā. pati. patā. pati. patā. pati
	śa

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YATI

Bharata has given the following definition for yati—

layapravṛttavarṇānāmakṣarāṇāmathāpi ca/
niyamo yo yatiḥ sā tu gītavādyasamāśrayā//[130]

i.e. yati is the regulation of melody and syllables through laya. Yati is dependent on gīta and vādya. According to Abhinava varṇa means sthāyī and other varṇas of gīta and akṣara means the syllables such as jhaṇṭuṁ kaṭa katha of vādya. Thus yati is dependent on gīta and vādya.

In the Saṅgītaratnākara the rule governing the use of laya is named yati.

layapravṛttiniyamo yatirityabhidhīyate/[131]

According to Siṁhabhūpāla, 'pravṛtti' means use. Yati determines the various sequences in which the 3 layas are employed and the order within one such sequence. Yati is said to be of three types — samā, srotogatā and gopucchā. Bharata has simply given the names without definitions. Śārṅgadeva has given their definition also.

SAMĀ YATI

The definition is — 'ādimadhyāvasāneṣu layaikatve samā tridhā'.[132] When the laya remains constant from beginning to end it is samā yati. It is of three types— 1) druta from the beginning to end, 2) madhya from beginning to end and 3) vilambita from beginning to end.

SROTOGATĀ YATI

This name is descriptive. It means 'with the flow of a stream' (srota). The flow or pace of a stream is slow in the beginning and with the increasing of water it becomes faster and faster until it becomes druta. Srotogatā is also of three types — (1) vilambita in the beginning, madhya in the middle and druta in the end, (2) vilambita in the beginning and later madhya and (3) madhya in the beginning and later druta.

GOPUCCHĀ YATI

Gopucchā means 'with tail of a cow'. The tail of a cow is thin at the beginning and spread out at the end. In the same way, in this yati, in the beginning the laya is narrow or druta, and later spread out or vilambita. Hence this name is also meaningful. Gopucchā yati is also of three types— (1) beginning with druta, later madhya and vilambita, (2) from

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[130] N.S, 31, 372.
[131] S.R., 5, 46.
[132] Ibid., 47.

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druta to madhya and (3) from madhya to vilambita.

The name srotogatā has been given because of the similarity with the flow of a stream and the name gopucchā has been given because of similarity with the shape of a cow's tail. Even though the shape of a stream is first thin and then spread out, its speed is first slow and then fast. In the cow's tail there is no question of speed but only the shape is relevant, and so the thin portion is compared to druta and the spread out portion to vilambita and so the name is appropriate.

Commenting on srotogatā Siṁhabhūpāla says—

gītasya bhāgatrayaṁ hatvā prathame bhāge vilambito layaḥ
dvitīyabhāge madhyalayaḥ tṛtīyabhāge drutalayaḥ.[133]

This means that while the yati is being used, there is one laya in one part of the song, a second in another part of the song and a third in yet another part of the song. Since in samā there is one laya from beginning to end, when it is being used, laya does not change.

PĀṆI OR GRAHA

The word 'graha' generally means 'to grasp' or 'to catch'. But in the context of tāla graha denotes the point at which tāla is taken up with respect to gīta, vādya and nṛtta. The question is whether tāla and gīta, etc. begin simultaneously or one after another. Accordingly, graha is of two kinds, (1) sama— when both commence simultaneously, (2) viṣama— when they begin one after another. Viṣama has two varieties because the tāla can commence before or after the gīta, vādya and nṛtta. It is in this sense that Śārṅgadeva speaks of viṣamagraha in the elā prabandha — 'grahastu viṣamo bhavet'.[134] Clarifying this Kallinātha says 'viṣamaḥ samādanyaḥ, atītānāgatayorekatara ityarthaḥ'.[135] i.e. the vāggeyakāra should make use of viṣama, i.e. apart from sama, either of the two — atīta and anāgata according to his desire. Hence these have been said to be of three types — sama, atīta and anāgata.

samo'tīto'nāgataśca grahastāle tridhā mataḥ/[136]

Bharata and Dattila have made use of the term pāṇi instead of graha and have spoken of its three types—

samapāṇiśca vijñeyo hyavapāṇistathaiva ca/
tathaivoparipāṇiśca gītavādyasamāśrayāḥ//[137]

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[133] Ibid., Siṁha., p. 27.
[134] Ibid., 4, 39.
[135] Ibid., p. 218.
[136] S.R., 5, 50.
[137] N.S., 31, 373.

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i.e. depending on gīta and vādya there are three pāṇis — samapāṇi, avapāṇi and uparipāṇi.

samoparyavapūrvastu pāṇistrividha iṣyate/[138]

Following the older tradition Dattila has made pāṇi a synonym of tāla.

tatra tālaṁ ca pāṇiṁ ca prāhurekaṁ manīṣiṇaḥ//
samaṁ coparipātastu yadvādhaḥ saṁsthitaṁ bhavet//[139]

Graha and pāṇi are one and the same because both are concerned with the commencement of another activity (vādya or tāla) with respect to gīta. Pāṇi indicates the commencement of gīta and vādya, gīta and tāla, gīta and avanaddha (drums) with respect to each other. Although it is true that tāla has no independent importance and that it proceeds in accordance with gīta, etc. which are of prime importance, it is tāla which gives stability to them and hence, is of great importance with respect to the three. While speaking of the commencement of tāla with respect to gīta, etc., it is tāla which is important and hence 'graha' is intended to convey the same sense, namely the commencement of tāla, 'pāṇi' being a synonym of tāla, this word too is intended to speak of tāla.

Bharat has given the lakṣaṇa of the three types of pāṇi as follows—

layena yat samaṁ vādyaṁ samapāṇiḥ prakīrtyate/
layād yadavakṛṣṭaṁ syāt so'vapāṇiḥ prakīrtitaḥ//
layasyopari yadvādyaṁ pāṇiḥ sopariṛiṣyate/[140]

Here 'laya' means 'gīta'— 'tatra laya iti tātparyatvādgītamucyate'.[141] 'Avakṛṣṭa' means 'pulled downwards.'

The two terms 'ava' and 'upari' generally convey the sense of above-below or before-after and are used in everyday life e.g. we say 'take out the book below' or 'pick up the paper above'. In the first sentence the word 'below' in terms of space means 'lower one' and in terms of time it means the earlier one. And in the second sentence the meanings are respectively 'before' and 'after'. In the context of tāla, 'ava' and 'upari' are used in the sense of before and after.

In the verses of Bharata cited above, according to Abhinava, the 'going below' of the vādya in relation to gīta, i.e. gīta commencing first followed by vādya is called avapāṇi and the 'going above' of vādya i.e. gīta following vādya is uparipāṇi. This meaning is reinforced by Abhinava's commentary on āśrāvaṇā nirgīta.[142] In the three parts of āśrāvaṇā

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[138] Datt., 152.
[139] Ibid., 153.
[140] N.S., 31, 374-75.
[141] Ibid., A.B. p, 285.
[142] Ibid., A.B. on 29, 87.

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Bharata has prescribed uparipāṇi, samapāṇi and avapāṇi. The sequence in uparipāṇi is— vīṇā followed by gīta and in avapāṇi the gīta followed by vīṇā. In the context of tāla the following portion of Abhinava's commentary is of great importance—

> kācinniyamādṛṣṭā raktyatiśayā vā'nyā kriyā'vacchedikā tayā gītasya samakālatā pūrvakālatā"gantukakālatā vā. tatrehāvāpādikā"yāta(kāla)tā.[143]

The song being simultaneous with or earlier or later in relation to the 'dividing actions' (tāla) is brought about by any divisive kriyā which is related to the adṛṣṭa (imperceptible reward) or which possesses excessive charm. Samakālatā (simultaneity) etc. indicate respectively samapāṇi, avapāṇi and uparipāṇi. That is why when the 'avacchedikā kriyā' (divisive action) or, in other words, tāla, is simultaneous with gīta, there is samapāṇi, when it is prior to the gīta there is avapāṇi and when it comes after gīta there is uparipāṇi.

In the verse of Dattila cited above also 'upari' and 'adhaḥ' respectively mean 'after' and 'before'. Thus Bharata, Dattila and Abhinava share the same view.

In the Saṅgītaratnākara the three grahas corresponding to the three pāṇis have been given the following definition—

> gītādisamakālastu samapāṇiḥ samagrahaḥ/
> so'vapāṇiratītaḥ syādyo gītādau pravartate//
> anāgataḥ prākpravṛttagrahastūparipāṇikaḥ/[144]

This means that if gīta, etc. take place simultaneously there is samapāṇi or samagraha, that which occurs before the gīta (begins) is avapāṇi or atīta and the graha which occurs first is uparipāṇi or anāgata. Here 'gītādau' and 'prākpravṛtta' deserve notice. 'Gītādau' is interpreted as 'gītasya ādau' and the meaning is that which occurs at the beginning of gīta or before gīta. It is clear that because gīta begins after the tāla has begun or (the commencement of the) tāla has already taken place, there is atīta graha and since the tāla begins first there is avapāṇi. In both the senses tāla is given primacy. If 'prākpravṛttagrahaḥ' were also construed as giving tāla primacy, there will not be any difference between atīta and anāgata. Therefore here the meaning to be taken is that, when gīta etc. begin first there is anāgata graha. The contradiction evident in the two phrases is sought to be resolved by Kallinātha and Siṁhabhūpāla. Kallinātha's commentary reads as follows—

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[143] Ibid., Ch. 31, p. 285.

[144] S.R., 5, 51-52. Siṁhabhūpāla has a different reading for the last half-verse which is as follows 'anāgataḥ prakpravṛttaḥ sa evoparipāṇikaḥ'.

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avapāṇiriti. atra avaśabdo'dhaḥ paryāyaḥ kālāpekṣayā pūrvabhāve vartate. tālasya gītādipūrvābhāvitvādavapāṇirityatītagraha ucyate. gītādinā tālakālamatikramyottarakālabhāvinā atītatvādatīta ityarthaḥ. prākpravṛttagraha iti. atra grahaśabdena gṛhyata iti graha iti karmasādhanena gītāditritayamucyate. prākpravṛttaḥ prathamārabdho graho yasyetyanāgatagrahasya viśeṣaṇam tālasya gītādyuttarakālabhāvitvāt. sa evoparipāṇikaśca bhavati. anāgata iti gītādiprārambhakāla āgato na bhavatītyanvartho draṣṭavyaḥ.[145]

The purport is — in 'avapāṇi', the word 'ava' is a synonym of 'adhaḥ' and with respect to time means earlier. When tāla is earlier to gīta, etc. it is called avapāṇi or atīta graha. Gīta, etc. 'overstep' tāla, i.e. occur after the tāla has already commenced, this is the meaning of atīta. In 'prākpravṛttagraha', the word 'graha' is used in the sence of 'is being grasped', i.e. in the sense of an object being grasped, i.e. the catching hold of gīta, etc. Prākpravṛtta means 'begun earlier', i.e. in which gīta, etc. have begun earlier. Since tāla begins later it is also uparipāṇi. It is called anāgata since, from the point of view of tāla, the beginning of gīta has not come, i.e. gīta has already begun whereas its commencement with tāla has not come. Here, since he has taken the straight sense of 'gītādau' Kallinātha has had to reconcile 'prākpravṛtta' with it.

Siṁhabhūpāla has chosen the opposite order in explaining graha—

ya ādau gīte sati paścādāvartate so'tītagrahaḥ, sa evāvapāṅirityucyate. yo gītaprārambhāt pūrvapravṛttaḥ sa anāgatagrahaḥ.[146]

i.e. gīta beginning first followed by tāla is atīta and also avapāṇi whereas the commencement of tāla before gīta is anāgata graha.

In giving his interpretation, namely— that which commences when gīta has already begun is atīta and avapāṇi, and that which commences before the commencement of gīta is anāgata graha — Siṁhabhūpāla has taken the straight sense of prākpravṛtta — 'that which has begun first' or tāla being taken up first, and so 'gītādau' has had to be interpreted obliquely by him. Kallinātha on the other hand has taken the straight sense of 'gītādau' and has had to take an oblique sense from 'prākpravṛtta'. But a look into Bharata's and Dattila's ślokas and Abhinava's commentary confirms Kallinātha's interpretation. Hence it is to be understood that gīta being taken up after the tāla is avapāṇ. or atīta graha and gīta being taken up before the tāla is uparipāṇi or anāgata graha.

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[145] Ibid., Kalli., p. 28.
[146] Ibid., Siṁha., p. 29.

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The three layas have also been related to the three pāṇis. About avapāṇi Bharata has said "so'vapāṇistu vijñeyastajjñairdrutalayāśritaḥ".[147] According to this vilambita laya is used in uparipāṇi and druta laya in avapāṇi. Abhinava has explained this relation by means of an example. When the primary element begins first it does not wait for the secondary element but proceeds in druta laya and hence, on the basis of primacy, there is uparipāṇi. But when the secondary element begins first it waits to be joined by the primary element and hence proceeds slowly, and so there is avapāṇi—

> drutalayocito yasyātiśīghraṁ gacchati sa prathamameva niryāti sa cāparamapi na pratīkṣate gītakriyā tu yadā na tāvat pravartate prathamameva vādyāni kriyāntaraṁ tadoparipāṇiḥ. sa caucityāvilambite laye dīrghasūtro hi sahacareṣu prāṅnirgateṣu gatimārabhata iti.[148]

In nirgītas vādya is primary and hence, on the basis of vādya, there is druta in uparipāṇi and vilambita in avapāṇi. But when gīta is primary druta laya is related to avapāṇi and vilambita to uparipāṇi.[149] Here, when the primary element, namely, gīta commences first (avapāṇi) it will proceed in druta laya and when the secondary element vādya begins first (uparipāṇi) it will proceed in vilambita laya.

In the Saṅgītaratnākara also the use of madhya, druta and vilambita layas in sama, atīta and anāgata grahas respectively has been mentioned. Kallinātha also explains the relation between the grahas and layas with the help of an example in which the influence of Abhinava's thought is evident—

> samagrahe madhyalayaḥ; atītagrahe drutalayaḥ, anāgatagrahe vilambitalaya iti kramaḥ. yathā loke kaścana kenacinmitrādinā saha kañcitpradeśaṁ prati gantumudyuktaḥ. saḥ mitrādirātmānamatītya purastādgacchatīti śrutvā tatpaścāddeśe sthitaḥ tena sāmyasiddhyarthaṁ svayaṁ drutaṁ gacchati; yathā vā mitrādyāgamanārambhakāle svayamanāgataḥ taddeśātpurodeśe sthitvā gantuṁ pravṛttaḥ paścāddese mitrādirāgacchatīti śrutvā tasya svasāmyasiddhyarthaṁ pade pade vilambya gacchati tadvaditi prakṛtepi draṣṭavyam.[150]

The story goes thus— a person gets ready to go somewhere with a friend but the friend starts out first leaving him behind. Hearing this the

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[147] N.S., 31, 377.
[148] Ibid., 31, 375, A.B.
[149] Ibid., 31, 377, A.B., p. 286.
[150] S.R., 5, Kalli., p. 28.

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person left behind goes fast to catch up with his friend. Alternatively, learning that the friend will be starting later, the person proceeds but slowly in order to be joined by the friend. In these two examples the person is in the place of gīta and the friend is in the place of tāla. In the first case it is made clear that just as the person goes fast to catch up with the friend who has already started out, gīta proceeds in druta laya to catch up with the tāla which has already begun. And just as the person goes slowly to let his friend, who has been left behind, catch up with him, gīta which begins first proceeds in vilambita laya to allow the tāla to catch up with it.

Bharata, Dattila, Abhinava, Śārṅgadeva, Siṁhabhūpāla and Kallinātha have called the linking up of gīta and vādya with tāla 'graha' or pāṇi. The linking up can be of two types — (1) simultaneously or (2) one of the two elements, gīta, etc. or tāla proceeding first. For example, in the first of the three sections of the nirgīta named āśrāvaṇā there are 7 vidārīs in which, in the first two there is uparipāṇi, in the next two samapāṇi and in the remaining three avapāṇi. In uparipāṇi first there is vīṇā etc. and then gīta, in samapāṇi gīta and vīṇā etc. are together and in avapāṇi first there is gīta and then vādya (instrument). Vidārī is formed only on the basis of tāla sections, hence here, by gīta, tāla is also indicated. Thus in uparipāṇi first there is vādya and then tāla and, contrary to this, in avapāṇi first there is tāla and then vādya, in samapāṇi both are simultaneous. Śārṅgadeva has designated uparipāṇi, samapāṇi and avapāṇi themselves as anāgata, sama and atīta grahas. But it is clear that pāṇi or graha indicates the relation of tāla to the absolute commencement of gīta, vādya, etc.

Although yati, pāṇi and laya are terms primarily related to tāla, they have been employed in other contexts too e.g. — Bharata has indicated by pāṇi the relation between gīta and avanaddha, gīta and vīṇā, etc. also. The term laya has been employed for the rest period between syllables, between words and between sentences also.[151] In the same way, in the pada-based gītis, māgadhī, etc., the variation in laya taking place in the repetition of words is also related only to the rest between syllables or words. Yati can be based on gīta as well as on vādya.[152] It is worth noting that Bharata touched upon these topics at the end of the Tāla chapter which does not pertain merely to tāla but also deals with its relationship with other elements of music.

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[151] A.B. on N.S., 31, 370-71, p. 283-84; S.R., 5, 46.
[152] Ibid., 31, 372, p. 284.

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THE IMPORTANCE OF TĀLA

Among the three elements of music— svara, tāla and pada—tāla has a special place since it provides the common basis for gīta, vādya and nṛtta. In fact, in Mānasollāsa tāla has been called their cause.

na tālena vinā gītaṁ na vādyaṁ tālavarjitam//
na nṛtyaṁ tālahīnaṁ syadatastālo'tra kāraṇam/
gītaṁ vādyaṁ tathā nṛtyaṁ tritayaṁ yena labhyate//
tena tāla iti khyātaḥ someśvaramahībhujā/[153]

That is why it has been considered indispensable for singers to have a complete knowledge of and concentration on tāla. One who is ignorant about tāla is not fit to be called a singer or player. So Bharata has said—

yastu tālaṁ na jānāti na sa gātā na vādakaḥ//
tasmāt sarvaprayatnena kāryaṁ tālāvadhāraṇam/[154]

THE TECHNICAL TERMS OF AVANADDHA VIDHI

The exposition of avanaddha and ghana vādya is beyond the scope of the present work, but certain technical terms have been used in the context of avanaddha vādyas which find use in tāla also. A study of these may be of help in the clarification of our conception of mārga tāla, hence a short introduction to them is given.

Bharata has spoken of a hundred different varieties of avanaddha vādya, of which he regards three as important. They are mṛdaṅga, paṇava and dardara.[155] Bharata has also referred to these as puṣkara[156] and tripuṣkara[157]. He has called these aṅga[158] (primary) and other avanaddhas pratyaṅga (secondary). In several places, in the context of avanaddha vādyas, he mentions these three names first and his prescriptions for the entire range of avanaddha vādyas are based mainly on these three vādyas.

In connection with avanaddha vādyas, he describes sound to be of the nature of air and has spoken of its two varieties— svaravān, i.e. of the nature of svara, abhidhānavān, i.e. of the nature of speech.[159] Svaravān means 'of the nature of nāda'[160] (musical sound), abhidhāna-

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[153] Mān., 16, 4, 837-39.
[154] N.S., 31, 368-69.
[155] Ibid., 34, 24.
[156] Ibid., 9, 35.
[157] Ibid., 23, 24, 27.
[158] Ibid., 15.
[159] Ibid., 28.
[160] Ibid., A.B., p. 409.

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vān means 'of syllabic nature'.[161] The first is of use in vīṇā, etc. and the second is employed in language for conveying meaning.[162]

In nāṭya, puṣkara is used in three different ways— (1) in accordance with syllables, (2) in accordance with svara and (3) in unison with tāla.[163] Specific syllables are considered to be produced by specific vādyas. The syllables which are produced in nāṭya are imitated on the puṣkaras, the puṣkara being tuned to the svara which serves as aṁśa or fundamental in singing and instrument playing and the tāla which is used is followed on the puṣkara to embellish the music. This is how the use of puṣkara in nāṭya has to be conceived.

While describing the techniques of puṣkara, Bharata has expounded the following technical terms—akṣara, mārga, lepana, karaṇa, yati, laya, gata (gati), pracāra, saṁyoga, pāṇi, pāṇiprahata, prahāra, mārjana, alaṅkāra and jāti.

'Akṣara' and 'saṁyoga' are related to syllable (akṣara); 'mārjana' to svara; 'yati', 'laya' and 'pāṇi' to tāla; and the rest to the technique of playing on the puṣkara.

AKṢARA

Sixteen syllables are said to be produced by puṣkara vādyas. They are ka, kha, ga, gha, ṭa, ṭha, ḍa, ḍha, ta, tha, da, dha, ma, ra, la, and ha. Of these, the six syllables ka, ṭa, ḍha, ta, tha, and ra emanate from the right face of tripuṣkara, gha, ma and ha from the left, ga and da from ūrdhvaka and kha, ṭha, ḍa, dha and la from āliṅgya. Combinations of particular vowels with these consonants have also been spoken of.[164] 'Ra' is combined with ka, ga, gha, ta, da and dha, ka with l, ha with ṇ, ta with th and dha with d.[165] These syllables are produced according to 'pāṇiprahata' and 'prahāra' (to be dealt with shortly), as illustrated in the following table—

Akṣara	Pāṇiprahata	Prahāra
ma	samapāṇiprahata	nigṛhita
ga, da, dha, pa	ardhasamapāṇiprahata	ardhanigṛhita
ka, kha, ṭa, da	pārśvapāṇiprahata	nigṛhita
ta, tha	ardhārdhapāṇiprahata	ardhanigṛhita
ḍha, ṇa, ra, va	pradeśiniprahata	mukta
dhru, droṁ, kle	dvihastaprahata	mukta
thi, kra	ardhapāṇiprahata	nigṛhita

[161] Ibid.
[162] Ibid., 29.
[163] Ibid., A.B., p. 412.
[164] Ibid., 43.
[165] Ibid., 39, 42, 44.

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MĀRGA

There are four mārgas — aḍḍitā, ālipta, vitastā and gomukhī. These are different from the mārgas of tāla. Mārgas here denote which akṣaras have to be produced on which instruments.

Mārga	Vādya	Akṣara
aḍḍitā	āṅkika, mṛdaṅga	maṭakaṭathidhadhaṭadhedhodhahamaṁdhidhaṁ dhanadhidhi
ālipta	vāma, ūrdhvaka	dhaḍa guṭuguṭamadhedodhiṅdhadudhidudheṁdhi
vitastā	on right face of ūrdhva āṅkika, by ālipta hasta	kiṁkākitumetakitāṁ kiṁkekitāṁda... tasitāṁ guṭuga
gomukhī	on āliṅgya and all puṣkaras	maddhikuṭadhedhematthiddhidhakhukhuṇaṁdhedhoṭ-atthimaṭa[166]

LEPANA[167] (PASTING)

Lepana takes place in two ways— (1) on the left face of tripuṣkaras and (2) on ūrdhvaka. For lepana a special kind of earth has been prescribed, which should not be gravelly, sandy, full of straw or chaff, sticky, salty, bitter, yellow, ploughed, sour or pungent. The black, sweet, smooth soil of river banks is suitable. Or the mixed flour of barley and wheat should be used for pasting. But a fault arising from this—namely the instrument becoming 'ekasvarakṛta'[168] has been mentioned, the meaning of which is not clear.

KARAṆA[169]

The names of karaṇas of vīṇā are given here also—rūpa, kṛtapratikṛta, pratibheda, rūpaśeṣa, ogha and pratiśuṣka. Their forms are similar to the karaṇas of vīṇā.

YATI

Samā, srotogatā, gopucchā are yatis.

LAYA

There are three layas— druta, madhya and vilambita.

PĀṆI

There are three pāṇis—samapāṇi, ardhapāṇi (in tāla it is avapāṇi) and uparipāṇi. There are three types of combination of yati, laya and pāṇi— rāddha, viddha and śayyāgata. They are as follows.

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[166] Ibid., 50.
[167] Ibid., 127-31.
[168] Ibid.
[169] Ibid., 102-9.

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Combination	Yati	Laya	Pāṇi
rāddha	samā	druta	uparipāṇi
viddha	srotogatā	madhya	samapāṇi
śayyāgata	gopucchā	vilambita	ardhapāṇi

GATI

Gati is of three types. The flow or the 'combination' which accompanies the playing of puṣkara is gati which is of three types[170]— tattva, anugata and ogha. These three pertain to the puṣkara whereas the tattva, anugata and ogha related to vīṇā deal with the playing technique of vīṇā. *Tattva*—the puṣkara playing in which the karaṇa is clear, the syllables of text are clear and the very syllables of puṣkara playing are woven into a meaningful text is tattva. *Anugata*—consists of samapāṇi and avapāṇi, and it accompanies singing and instrument playing through clear strokes. *Ogha*— the playing which takes place in druta laya disregardful of singing and instrument-playing is ogha.

PRACĀRA

The special way of using the hand is called pracāra. Pracāra is of three types— sama, viṣama and samaviṣama. Samapracāra— using the left hand on the left side and the right hand on the right side of the puṣkara; Viṣamapracāra— the opposite of samapracāra, i.e. using the left hand on the right side and the right hand on the left; Samaviṣama— is the mixing of the two.[171]

Samapracāra is perceived in avanaddha playing even today. Sometimes on tablā and pakhāvaj both the hands play on one face, which is called 'duhatthī', viṣama pracāra has become rare. But in the performances of the Jhaveri sisters in Maṇipurī dance style, the author has witnessed viṣamapracāra, in their most attractive khol playing. The dancers sit facing each other and play on the khol. In the course of it they indulge in viṣama-pracāra on their own instruments and also play on each other's instruments. Mime accompanies this khol playing and one dancer's playing is answered by the other's.

SAṀYOGA (COMBINATION)

There are three types of saṁyoga of the akṣaras— gurusaṁyoga, laghusaṁyoga and gurulaghusaṁyoga. Where only guru akṣaras are employed there is gurusaṁyoga; e.g. dhaṁtaṁ, ketāṁ dhaṁdrāṁ

[170] Ibid., A.B., p. 434.
[171] Ibid., 59-62.

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dhaṁdhaṁ, etc. Where there are only laghu akṣaras it is called laghusaṁyoga, e.g. ghaṭamaṭagaḍa dugu dhadhi, etc. Where there is a mixture of both we have gurulaghusaṁyoga.[172]

PĀṆIPRAHATA

Pāṇiprahata indicates the special type of stroke made with the whole palm or a particular part of it. It is of five types— samapāṇi, ardhapāṇi, ardhārdhapāṇi, pārśvapāṇi and pradeśinī pāṇī. No description or explanation of these is available but the syllables produced by them have been given.[173] In the Saṅgītaratnākara, the names and lakṣaṇas of them excepting the last have been given under hastapāṭas but the syllables produced by them differ from those given in the Nāṭyaśāstra.[174]

PRAHĀRA (STROKE)

Based on the quality of the sound produced by prahāra, it is of three types as can be inferred from their names nigṛhīta, ardhanigṛhīta and mukta.[175] Nigṛhīta and mukta are each others opposite. Mukta means open and so nigṛhīta should mean closed. If a closed sound is produced it is nigṛhīta, an open sound mukta and half-closed ardhanigṛhīta.

MĀRJANĀ[176] (TUNING)

Mārjanā means to tune. Mārjanā is done to bring the puṣkara vādya on the one hand and the sthāyī or aṁśa (basic note) of gīta and vādya on the other into unison. Mārjanā is of three types— māyūrī, ardhamāyūrī and kārmāravī. *Māyūrī*— When āliṅgaka is tuned to gāndhāra, āṅgika to ṣaḍja and ūrdhvaka to triśruti pañcama[177], māyūrī results. *Ardhamāyūrī*— When they are tuned respectively to ṣaḍja, ṛṣabha and catuḥśruti dhaivata, ardhamāyūrī results. *Kārmāravī*— In this they are tuned respectively to ṛṣabha, ṣaḍja and triśruti or catuḥśruti pañcama. Ordinarily māyūrī takes place in madhyamagrāma,[178] ardhamāyūrī in ṣaḍjagrāma and kārmāravī mārjanā in both.

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[172] Ibid., 132-35.
[173] Ibid., 40-46.
[174] S.R., 6, 862-65.
[175] Ibid.
[176] Ibid., 34, 118-24 & A.B.
[177] tri = three. Śruti is a subject for a long discussion by itself. It is sufficient to say here that śruti is the basis for determining the intervals of svaras. Pañcama is basically of four śrutis and in special cases, with the reduction of one śruti, it becomes triśrutika. Here it is the triśrutika pañcama to which the ūrdhvaka is prescribed to be tuned.
[178] Grāma = roughly a basic scale, two grāmas provided the basis for Indian music, viz. (1) ṣaḍjagrāma, wherein pañcama consisted of four śrutis and (2) Madhyamagrāma having pañcama with three śrutis.

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ALAṄKĀRA[179]

There are twenty alaṅkāras which adorn puṣkara-playing— citra, sama, vibhakta, chinna, chinnaviddha, viddha, vādyasaṁśraya, anusṛta, pratividyuta, durga, avakīrṇa, ardhāvakīrṇa, parikṣipta, ekarūpa, niyamānvita, sācikṛta, samalekha, citralekha, sarvasamavāya and dṛḍha.

JĀTI

Since they are causal in the experience of rasa, bhāva (emotion) and prakṛti (nature of the character), they have been called jātis. Just as there are jātis involving svaras there are jātis in puṣkara-playing too. Their names are śuddhā, puṣkarakaraṇā, viṣamā, viṣkambhitā, ekarūpā, pārṣṇisamā, paryastā, samaviṣamakṛtā, avakīrṇā, paryavasānā, uccitikā, saṁyuktā, samplutā, mahārambhā, vigatakramā, vigalitā, vañcitikā and ekavādyā.[180] The lakṣaṇas of all these have been given in the Nāṭyaśāstra. In jātis two points have been mainly stressed (1) akṣara and (2) their application in nāṭya, namely, deciding as to which akṣaras should be employed in a particular state of a character of a particular nature.

In pūrvaraṅga, during the rendering of gītakas and dancing, as also within the drama, in situations where gīta, vādya and nṛtta combine in the rendering of a dhruva, if it is prescribed that avanaddha vādyas should dominate, they gain prominence. In view of their utility in nāṭya gati, pracāra, pāṇiprahata, prahāra, alaṅkāra and jāti have special importance. But the avanaddha playing conforms to tāla and hence laya, yati and pāṇi are also relevant to it. It is only when the vādya closely follows the gīta that it assists in heightening the rasa by conveying the bhāva and prakṛti of the characters. And hence 'akṣara' and 'saṁyoga' are also described. Since rāgas based on different grāmas are employed in nāṭya, the tuning of the avanaddha vādyas should conform to them and hence the three kinds of mārjanā have been mentioned.

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[179] N.S., 34, 191-212.
[180] Ibid., 150-69.

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TĀLA

SECTION B

THE NATURE AND DEVELOPMENT OF DEŚĪ TĀLAS

In the Nāṭyaśāstra neither the term deśī nor any material connected with it is available. Deśī tālas are also not mentioned. But this does not mean that apart from the five mārga tālas, there were no other tālas or that they were not used in nāṭya. We have already discussed in the previous section the five types of tālas which have been mentioned by Bharata to result from the mixture of caturaśra and tryaśra tālas. Bharata ordained the five (mārga) tālas to be used in gītakas and nirgītas. In the exposition of dhruvā, the indication here and there of mārga tālas or their kriyās, the mention of two types of dhruvās—with tāla and without tāla and the instruction that, in them, tālas should accord with the nature and disposition of the character—all these indicate that in dhruvās, tālas other than the mārga tālas were allowed to be used by Bharata, otherwise he would have prescribed only mārga tālas in them. But then the question arises—if other tālas were employed in nāṭya why have they not been mentioned or described? The answer could be that just as no clear prescription was made regarding the jātis or rāgas to be used in dhruvās, so also no special prescription of tālas was considered necessary. Moods are infinite and Bharata left the choice of constructing and employing tālas suitable to them to the director of nāṭya himself. Just as he has indicated the aṁśa svaras suitable to different rasas he has broadly indicated whether caturaśra or tryaśra tālas would be suitable for a particular character. Again Bharata has advised that the employment of rāga, tāla, dhruvā, etc. should be in accordance with the nature and state of the character and the prevailing rasa-bhāva. This means that he did not consider it either proper or necessary to make fixed rules regarding these matters. From all this it can be inferred that the mārga tālas were used mainly in the pūrvaraṅga—in the gītakas and nirgītas, and tālas other than these were used in the various dhruvās within the nāṭya. Abhinava has mentioned several times the use of tālas like layabhaṅga in the dhruvās. The bhaṅga and upabhaṅga tālas have already been mentioned in the context of khaṇḍa tālas. Two streams of music—the stringently regulated and the not so rule-bound have always flourished together. Hence it can be said that in the music other than 'gāndharva', the performer enjoyed more freedom in following his own taste and that of the listener than in gāndharva.

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Nāṭyaśāstra is a work on nāṭya, not on music alone. The music which has been defined and described in it is mainly connected with nāṭya, it is not external to nāṭya. Hence it would be contrary to both the popular and textual traditions and norms to assert that in the age of Bharata, no melodies other than the jātis, no compositions other than the gītakas and no tālas other than the five (mārga) tālas had evolved or were in use. Bharata did not deem it necessary to expound them in the context of nāṭya, or it is possible that in the dvādaśasāhasrī (consisting of twelve thousand ślokas) recension of the Nāṭyaśāstra which is not available, there were references to rāgas, tālas, prabandhas, etc, which are not mentioned in the extant ṣāṭsāhasrī (consisting of six thousand ślokas) recension.

In the Bharatabhāṣya, here and there we find mention of tālas such as caccatpuṭa in the dhruvās, but in many dhruvās, tālas have been indicated which have no perceivable connection with mārga tālas, they must be related to deśī.

Two works dating before Saṅgītaratnākara are available in which the term deśī tāla is not found but the deśī tālas along with their various constitutents described in the later texts are unmistakably found. These works are Mānasollāsa and Jagadekamalla's Saṅgītacūḍāmaṇi. In them tālas which later came under deśī are clearly mentioned albeit without the name deśī. In view of this these works, especially Mānasollāsa are of great importance. So we shall have a brief look into the tāla parts of these works.

MĀNASOLLĀSA

Four types of tālas are spoken of—caturasra, tryasra, miśra and khaṇḍa. They are infinite.[1] The definition of caturasra is different from that given by Bharata. Here caturasra is constituted by 2, 4 or 6 gurus and tryasra by three gurus increasing by 6-6. The śloka about miśra is not clear but probably the purport is that the mixing of caturasra with tryasra results in miśra.[2] The definition of khaṇḍa is as follows:

tryasre vā caturasre vā bhedyate gurulakṣaṇam//
yatra tālah sa vijñeyaḥ khaṇḍanāmāṅkito budhaiḥ[3]/

i.e. by splitting the gurus in tryasra or caturasra tālas, i.e. by converting or dividing them into pluta, laghu and druta units, khaṇḍa tālas are constructed.

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[1] Mān., 16, 4, 839-40.
[2] Ibid., 840-43.
[3] Ibid., 843-44.

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The units are laghu, guru, pluta, druta and bindu and their symbols are respectively I, S, Ś O, bindu having no symbol. It is worth noting that Abhinava also mentions druta and bindu several times in tālas but adds that they are not employed in mārga tālas. According to the Mānasollāsa the measure of laghu is five short syllables. The measure of guru and pluta are respectively twice and thrice this measure. Druta is half of laghu and bindu is half druta.

In the pāta (saśabda kriyā) of tāla there are four types of 'māna' — vārtika, dakṣiṇa, citra and citratara. It should be remembered that the term mārga has not been used but the same concept is termed 'māna'. Vārtika is characterised by nijamāna (normal), dakṣiṇa by vilambita (slow), citra by śīghramāna (fast measure) and citratara by atiśīghra (very fast). 'Nijamāna' means madhyamāna (medium measure). The term 'māna'covers both 'mārga' and 'laya'.

Thirty tālas have been described. In addition to the verbal description, a visual presentation in symbols has also been given. The total number of beats has been given, although there is no reference to saśabda and niḥśabda kriyās. All these tālas excepting 2 or 3 are found in Saṅgītaratnākara but a few of them are different in form.

Some points worth noting about the tāla section of Mānasollāsa are:

1. The terms 'mārga-deśī' have not been used for tālas.
2. There is no reference to mārga, yati, graha, saśabda-niḥśabda kriyās, all of which have been described by Bharata.
3. The saṅkīrṇa variety of tāla spoken of in Nāṭyaśāstra is not mentioned, but the term 'khaṇḍa' is found.
4. In addition to the units of mārga tālas, 'druta, 'bindu' and possibly virāma have been mentioned while defining tālas.
5. There is no mention of the three layas, it is implicit in 'māna'.
6. In the tāla lakṣaṇas the sequence of laghu-guru in words and symbols and the number of beats are given.
7. Certain special terms have been used in tāla such as kalpanāyukta, dhṛtanāda, kalpita, vidhṛta dhvani and saṅkalpana[4] whose meanings are not clear. But in comparison with tālas in Saṅgītaratnākara their meaning seems to be virāma since the places where they occur in tālas are indicated by the phrase 'with virāma' in Saṅgītaratnākara. Virāma will be explained further on.

In Mānasollāsa the sections dealing with saṅgīta are given the

[4] Ibid., 854–87.

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names 'gītavinoda', 'vādyavinoda' and 'nṛtyavinoda' (vinoda = entertainment). It must be remembered that in them only those topics of music are taken up which find use in entertainment. Hence topics which come under mārga such as śruti, svara, grāma, jāti, mūrcchanā, dhātu, vṛtti, mārgatāla, grāmarāga, gītaka, etc. have been left out. But prabandhas have been described and characterised as popular forms. In keeping with this, tālas of the deśī class have been described.

SAṄGĪTACŪḌĀMAṆĪ

In the available text of this work the tāla section contains several lacunae. But the definitions of technical terms connected with mārgatālas and the various classifications of the 101 deśī tālas are found. The saṅkīrṇa variety of tāla is not mentioned. It speaks of six mārgas—citratama and aticitratama in addition to the ones found in Mānasollāsa.

It gives five synonyms each of druta, laghu, guru and pluta—ardhamātra, druta, vyoma, vyañjana and binduka for druta; matrika, sarala, hrasva, laghu and vyāpaka for laghu; dvimātrika, kalā, vakra, guru and dīrgha for guru; sāmodbhava, pluta, dīpta, tryaṁśa, trimātrika for pluta. In the description of individual tālas 'virāma' is also mentioned. Their deities have also been mentioned—namely, Śambhu for druta, Gaurī for laghu, Śiva and Gaurī for guru and Brahmā, Viṣṇu and Maheśa for pluta.

Of the 101 tālas described five are those mentioned by Bharata, the rest belong to the deśī class. But no demarcation of mārga-deśī has been made. Here and there in the descriptions the term 'niḥśabda' occurs which is indicated by the symbol '+'. It appears that no specific niḥśabda kriyā is used here. The remaining kriyās are saśabda. All these tālas are found in Saṅgītaratnākara also but a few names and descriptions differ.

The lakṣaṇas of tālas have been given in four different ways. In the first list almost all the tālas are those found in the Saṅgītaratnākara. In the second list most of the names are identical with those of deśī prabandhas, some of these names are found in the first list too but their structures are different. There are 101 tālas in the third set too, but they are listed in groups. Beginning with caccatpuṭa, 12 more tālas are described, with cācapuṭa 7, with ṣaṭpitāputraka 7, with sampakveṣṭāka 41, and with udghaṭṭa 27. The editor seems to have assumed that these tālas are varieties of the mārgatālas, hence he has given the name 'pañcavidhatālāṅga tālāḥ' to this set of talas. Five more subclasses have been

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constructed incorporating the names caccatpuṭa, cācapuṭa, etc. Examples are caccatpuṭaprakāraḥ, cācapuṭaprakāraḥ. There is yet another classification in which the author has given 45 tālas under caturaśra and 56 tālas under the tryaśra form but such difference is not noticeable in these tālas.

Several tālas of all the above classes are found in Saṅgītaratnākara. The names of prabandhas after which the second list of tālas have been named are also found in the earlier works Bṛhaddeśī and Bharatabhāṣya and the later work Saṅgītaratnākara, but they remain names of prabandhas in these works. But since the Tāla chapter of Bṛhaddeśi is missing it is difficult to say whether tālas having these names were listed in it. Perhaps the names went from prabandhas to tālas, the reverse could also be true. Tālas listed in groups headed by mārga tālas are probably khaṇḍa varieties of the same. But none of the mārga tālas here retain their original forms, caccatpuṭa being the only exception. In the last list, after enumerating 45 tālas, the author says 'iti caturaśra khaṇḍaḥ' from which it appears that the tālas have been differentiated on the basis of caturaśra and tryaśra forms. But the structures of the tālas do not bear this out.

A curious feature in the classification is that, while giving the description of the tālas, the number of times each limb such as laghu should occur is indicated by adding the vowels 'a', 'i', 'u', etc. to the first letter of its name e.g. 'lū' means 6 laghus. In l+ū, 'ū' is the 6th vowel, in the alphabet, and so joining 'ū' with l, 6 laghus are indicated. The magaṇa and other gaṇa names (see varṇagaṇa in chapter 4, section 2) of metrics are also used and along with verbal descriptions the tālas are also presented in symbols.

AN ANALYSIS OF DEŚI TĀLAS AND THEIR CONSTITUENTS

Among the available works it is in the Saṅgītaratnākara that we first come across the exposition of tālas which are specifically called deśī tālas. Although these tālas are found in the Mānasollāsa and Saṅgitacūḍāmaṇī, they are not designated as deśitāla in these works.

It has already been pointed out in the first section of this chapter that one variety of the tālas caccatpuṭa, etc., namely khaṇḍa tāla, has been expounded as deśī tālas. Khaṇḍa means dividing or splitting. These tālas have been constructed mainly by dividing guru, etc. into laghu, etc. and so they have been called khaṇḍa tālas. Or since there is a great number of khaṇḍas like laghu in them, they are called khaṇḍa tālas—

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gurvādyāścaturaśrādeḥ khaṇḍayitvā niveśitaḥ//
yadvā laghvādikhaṇḍānāmādhikyamiha dṛṣyate/
tenaiṣāṁ khaṇḍatālatvamabhāṣanta purātanāḥ//[5]

In Saṅgītarāja this has been expressed more clearly:

deśītālastasya saṁjñā khaṇḍatāla itīritā/
yato'tra caturaśrādergurvādyāḥ khaṇḍaśaḥ kṛtaḥ//
drutalaghvādirūpeṇa niveśyante'thavā budhaiḥ/
laghvādikhaṇḍādhikyena khaṇḍatālatvamīryate//[6]

Bharata has not spoken of khaṇḍa varieties but the bhaṅga and upabhaṅga varieties referred to by Abhinavagupta are similar to these khaṇḍa tālas. Even though these are not khaṇḍa tālas and have not been classified under deśī they are classified under gāna and not gāndharva because of their being employed in dhruvās. Someśvara and Jagadekamalla have described this very form of tālas under khaṇḍa tāla. Śārṅgadeva was the first to designate them as deśī tāla.

The broad differences between Mārga and Deśī tālas are:

1. The different names given to them i.e. mārga and deśī.
2. The basic units of the two are different.
3. In mārga saśabda and niḥśabda kriyās are prescribed but not in deśī.
4. The value of laghu is fixed in mārga and variable in deśī.

THE LIMBS OF DEŚĪ TĀLAS

Śārṅgadeva describes the structure of deśī tālas in these words—

deśītālastu laghvādimitayā kriyayā mataḥ/
yathāśobhaṁ kāṁsyatāladhvananādikayā mataḥ//[7]

It means that deśī tāla has been regarded to consist of kriyās of durations such as laghu and to be expressed by the sound of cymbals in accordance with beauty. Kallinātha explains that the word 'tu' used in it suggests the distinction between mārga tālas and deśī tālas. The word 'laghvādi' was used in the definition of tāla earlier, too, in the same phrase:

kālo laghvādimitayā kriyayā sammito mitim/
gītādervidadhattālaḥ .....//[8]

Here by 'laghvādi' Kallinātha comprehends laghu, guru and pluta since laghu is the smallest unit in mārga-tālas. But in the context of deśī

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[5] S.R., 5, 254–56.
[6] S. Rāja., Part II, 3, 3, 2, 5-6.
[7] S.R., 5, 237.
[8] Ibid., 3.

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tālas Kallinātha understands 'laghvādi' to include druta too. The relevant portion of Kallinātha's commentary is:

> laghvādimitayeti. ādiśabdena guruplutadrutā gṛhyante. atrālpagrahaṇe drutādīti vā, mahadgrahaṇe plutādīti vā vaktavye laghvādīti vacanaṁ deśītāleṣu grahaṇamokṣayorlaghoreva prādhānyadyotanārtham. tena kevaladrutātmake'pi tāle drutadvayaṁ laghūkṛtya tatra grahamokṣau kuryāditi sampradāyo veditavyaḥ.[9]

Although the word laghu has been interpreted to include druta also, in the deśī tālas importance is given only to laghu since the tāla can begin and end only with laghu, and not with druta. In accordance with this rule, the convention in the practical tradition is to convert two drutas occurring either at the beginning or end of a tāla into laghu.

Another special feature of deśī tāla is that the kriyās are executed on the bronze cymbals since these tālas are aimed at delighting the listener. The sound of bronze cymbals adds charm to the music and hence the kriyās are prescribed to be executed by the cymbals and not by the bare hands, since beats with the hands do not have resonance. Only saśabda kriyās can be executed by using bronze cymbals and that too of the same kind. Niḥśabda is not possible at all. Although Kallinātha refers to other means such as stopping the sound in saśabda or giving out an open sound, to bring about variety in the sound of the cymbals, the fact remains that the cymbals have to be struck and sound has necessarily to be produced. This is the reason why in deśī tālas saśabdaniḥśabda kriyās have not been mentioned whereas both these are needed to fully manifest mārgatālas. When a particular (mārga) tāla is mentioned, even if its laghu-guru structure is not given, its sequence of kriyās is implied. The phrase 'kāṁsyatāladhvananādikayā' is very significant since it explains why the use of kriyās is not mentioned in deśī tālas.

The phrase 'yathāśobhaṁ' has importance from yet another point of view. Kallinātha has made it clear that in mārgatālas mātrā has the fixed value of five akṣaras (short syllables) but in deśī tālas, in accordance with 'śobhā' it can also be four or six akṣaras, hence the phrase 'yathāśobhaṁ' has been used—

> tatra mārge pañcalaghvakṣaroccāramitā mātrāniyatatvena kathitā. kvacittu tato'pi nyūnayā caturlaghvakṣaroccāramitayā kālasāmyam. anyatra tu tato'pyadhikayā ṣaḍlaghvakṣaroccāramitayā. yatra yathā śobhā bhavati tāmanatikramya.[10]

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[9] Ibid., Kalli., p. 135.
[10] Ibid.

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Among the deśī tālas several have the same form in theory but in practice they differ. This is because the duration of mātrā is variable, ranging between four and six akṣaras. Accordingly the apparent duplication of structure seen in several tālas is resolved by Kallinātha thus—

> iha punaruktatayā parigaṇiteṣu kuḍukkāditāleṣu sthitānāṁ laghvādīnāṁ deśīgatatvenāniyatapramāṇatvāt pramāṇabhedenāpi svarūpabhedādarthapaunaruktyābhāvādadoṣa iti. tathāhi kuḍukkatālastu Gopālanāyakena rāgakadambairevaguptivadaprayuktaḥ. tatra sthito laghuḥ caturlaghvakṣaroccāramito dṛśyate. tadanusāreṇa tatra sthito druto'pi dvilaghvakṣaroccāramito dṛśyate. aḍḍatālyāṁ tu pañcalaghvakṣaroccāramito laghustadardhamito drutaśca dṛśyate. niḥsārubhede vaikunde tu ṣaḍlaghvakṣaroccāramito laghustadardhamito drutaśca vartate. evaṁ sarvatra trayāṇāṁ paunaruktye laghvādīnāṁ pramāṇabhedo draṣṭavyaḥ.[11]

The essence of this is that, since the value of laghu is sometimes 4, sometimes 5 and sometimes 6 akṣaras, the values of druta, guru and pluta also vary accordingly. Thus tālas with the same structure vary in practice because of the variation in the values of their temporal units. This variation is for the sake of 'śobhā'—wherever there is the need—'yatra yathā śobhā bhavati tāmanatikramya'.[12]

In the context of deśī tālas laghu is considered synonymous with mātrā and its value is 1. Druta has half its value, i.e. half a mātrā, and pluta three mātrās. Although in deśī tāla the duration of laghu was variable since it remained within the limit of 4 to 6 akṣaras, laya was more or less fixed. Although it was not as rigidly fixed as in mārga-tāla, it was not as flexible as it is today.

In the descriptive definitions of tālas (tāla lakṣaṇas), besides druta, laghu, guru and pluta we come across the term 'virāma' also. In reality virāma is not an independent unit since it has no value of its own. The limb with which virāma is used gets extended by half of its value, i.e. its value becomes one-and-a-half times its original value e.g., if laghu ends in virāma its value becomes $1+\frac{1}{2} = 1\frac{1}{2}$. Kallinātha's clarification of the nature of virāma is worth noting—

> tatra virāmaḥ kiṁ rūpaḥ ? iti cet; ucyate—ubhayatrāpi virāmo vicchedaparyāyaḥ. kriyānantaraviśrāntirūpatvādbhinnakālaśca.[13]

i.e. virāma is a synonym of viccheda (division). Since it is of the form of rest following a kriyā, it is also a distinct span of time. But virāma is

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[11] Ibid., p. 140
[12] Ibid., p. 135.
[13] Ibid., Kalli., p. 141.

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used only with druta and laghu and not with guru and pluta. Since there is absence of kriyā in virāma, it is only an extension of the unit to which it is attached. If virāma were to occur with guru it would become pluta and if used with pluta it would become equal to 4½ mātrās. Since such a unit does not occur in any tāla in practice, virāma has not been spoken of in connection with pluta. 'Virāmānta laghu' (laghu ending in virāma) means the extension of laghu upto 1½ mātrās and 'virāmānta druta' (druta ending in virāma) means its extension upto 3/4 mātrā.[14]

Kallinātha gives four reasons for not regarding virāma as a separate limb:

akriyātvāt kriyābhāvarūpatvātpāratantryataḥ/
virūpatvādvirāmo na prastārādikamarhati//[15]

'Akriyātva' means that there is no kriyā in it. 'kriyāabhāvarūpatva' means—its form is the absence of kriyā since it is synonymous with rest. 'Pāratantrya' means that it is employed only as the extension of another unit and not independently. 'Virūpatva' implies that virāma is employed only with laghu and druta and not with guru and pluta. Being attached to laghu-druta is the 'vairūpya', special feature of virāma. This is implicit in the non-mention of guru-pluta with virāma. Hence virāma is not included in the set of units with which permutations of tāla are made and it is not considered to be a limb of tāla. Its symbol is ' ᵣ ', which is written above the symbols denoting other units of tāla e.g. ᵣᵣ|O

THE KRIYĀS OF DEŚĪ TĀLAS

No reference to the kriyās which could have been used in deśī tālas is available. Since there is no prescription of saśabda or niḥśabda kriyās, it is certain that there was no fixed employment of kriyās in them as there was in gāndharva. But some indications are available with the help of which they can be visualised.

When we look at the names and structures of deśī tālas in the Saṅgītaratnākara we find that 'aśabda' has been spoken of in Siṁhanandana[16] and Maṇṭha[17] tālas. Aśabda is not mentioned in any other tāla.

But what their forms could have been in siṁhanandana and maṇṭha is not clear. The division of time is not possible without saśabda kriyās and the deśī tālas of equal total length differ from one another only on

[14] Ibid.
[15] Ibid.
[16] Ibid., 5,276.
[17] Ibid., 277-78.

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the basis of their varying constructions of laghu guru. This difference is expressed only through the kriyās executed according to various fixed durations.

Commenting on the Aparāntaka gītaka, Kallinātha gives a hint about the saśabda kriyā used in deśī tālas:

> ṣaṭpitāputrakasya nijāḥ pātāḥ saṁtāśatāśatāḥ tairvineti
> deśitālavat śamyayaiva prayoktavya ityekaḥ pakṣaḥ.[18]

In the last part of the above sentence it has been indicated that as in the case of deśī tālas only śamyā should be used. This means that only śamyā was employed in deśī tālas. In śamyā a beat is made by the right hand on the left, which can be said to be the most elementary form of saśabda kriyā.

On the basis of the above references, we infer that in deśī tālas, to mark every unit, a beat was made either with the hands or with the bronze cymbals. At some places there seem to have been silent units. It is obvious that to distinguish one unit of time from another, or in other words, to divide time in terms of a fixed measure, some saśabda kriyā is necessary, but considering the purpose of deśī tālas, which is to please the audience, this task could be accomplished by any kriyā such as śamyā. Possibly this is why there is no definite prescription of kriyās in deśī tālas.

STRUCTURE OF TĀLAS

Based on the various arrangements of limbs such as druta and laghu, there are numerous deśī tālas. The structures of the 120 deśī tālas given in the Saṅgītaratnākara are given below.

No.	Name of tāla	Structure
1.	Āditāla (rāsa)	I
2.	Dvitīya	OOI
3.	Tṛtīya	OOO
4.	Caturtha	II O
5.	Pañcama	OO
6.	Niḥśaṅkalīla	ŚŚSSI
7.	Darpaṇa	OOS
8.	Siṁhavikrama	SSS IŚ IS Ś
9.	Ratilīla	IIS S

[18] Ibid., p. 47.

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10.	Siṁhalīla	OOOI[19]
11.	Kandarpa (Parikrama)	OOISS
12.	Vīravikrama	IOOS
13.	Raṅga	OOOOS
14.	Śrīraṅga	IISI Ś
15.	Caccarī	O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊O̊I
16.	Pratyaṅga	SSSII
17.	Yatilagna	OI
18.	Gajalīla	IIIÎ
19.	Haṁsalīla	ÎÎ
20.	Varṇabhinna	OOIS
21.	Tribhinna	IS Ś
22.	Rājacūḍāmaṇi	OO III OOIS
23.	Raṅgodyota	SSSI Ś
24.	Raṅgapradīpa	SSIS Ś
25.	Rājatāla	S ŚOOSI Ś
26.	Tryaśravarṇa	IIOOII
	Miśravarṇa	OOO̊OOO̊OOO̊OŚSOOSIS
	Caturaśravarṇa	SIOOS
27.	Siṁhavikrīḍita	I ŚSS Ś ŚSIS ŚI Ś
28.	Jaya	ISSIOO Ś
29.	Vanamālī	OOOOIOOS
30.	Haṁsanāda	I ŚOOS
31.	Siṁhanāda	ISSIS
32.	Kuḍukka[20]	OOII
33.	Turaṅgalīla (Hayalīla)[21]	Ô̊Ô̊OO
34.	Śarabhalīla	IIOOOOII
35.	Siṁhanandana	SSI ŚISOOSSI ŚI ŚSII4 ×[22]
36.	Tribhaṅgī	IISS

[19] This prastāra is given on the basis of the Ādyār and Ānandāśrama editions. According to Siṁhabhūpāla there is a laghu at the beginning and at the end and the prastāra would be IOOOOI. Saṅgītacūḍāmaṇi (v. 83) and Saṅgītasamayasāra (8, 48) also present this structure.

[20] While explaining away the redundance of structures among the deśī tālas, Kallinātha speaks of Jhaṇṭuka tāla. The structure of this tāla is identical with that of Kuḍukka. Later on he uses the name Kuḍukka only not Jhaṇṭuka (S.R., Vol.III, p. 140). Possibly in his time Kuḍukka was also known as Jhaṇṭuka.

[21] In their commentary on Hayalīla prabandha, Kalli. and Siṁha. have used the name Turaṅgalīla, but in the commentary on Turaṅgalīla tāla, the name used is Hayalīla. 'Haya' and 'Turaṅga' are synonyms.

[22] The symbol × represents niḥśabda laghu. This will be discussed later.

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37.	Raṅgābharaṇa	SS||Ś
38.	Maṇṭha[23]	||| 4 ×
	Maṇṭha	S|| 2 ×
	Maṇṭha (Mudrita maṇṭha)	S|| 4 ×
	Maṇṭha	||||S||
39.	Kokilāpriya	S|Ś
40.	Niḥsāruka[24]	̍| ̍|
41.	Rājavidyādhara	|SOO
42.	Jayamaṅgala	||S||S
43.	Mallikāmoda	||OOOO
44.	Vijayānanda	||SSS
45.	Krīḍā (caṇḍaniḥsāruka)	̍O ̍O
46.	Jayaśrī	S|S|S
47.	Makaranda[25]	OO|||
48.	Kīrtitāla	|ŚS|Ś
49.	Śrīkīrti	SS||
50.	Pratitāla [26]	|OO
51.	Vijaya	ŚSŚ|
52.	Bindumālī	SOOOOS
53.	Sama	||̍O ̍O
54.	Nandana	|OOŚ
55.	Maṇṭhikā	SOŚ or || ̍O ̍O
56.	Dīpaka	OO||SS
57.	Udīkṣaṇa	||S
58.	Ḍheṅkī (Yojana)	S|S

[23] Apart from these 4 varieties of Maṇṭha, 6 more have been enumerated in the description of the Maṇṭha prabandha. They are Jayapriya — \|S\|, Maṅgala — S\|\|, Sundara — \|\|S, Vallabha — S\|S, Kalāpa — \|\| ̍\|, Kamala — O ̍O\| (S.R., 4, 332-37). The corresponding tāla names have not been given. Thus there are 10 varieties of Maṇṭha (S.R., 5, 278).

[24] In the Prabandha chapter, Śārṅgadeva has given 6 varieties of Niḥsāruka, i.e. 6 tāla structures under Niḥsāruka. Out of these, for two Siṁhabhūpāla has given the names in vogue then Rūpaka and Jambunāla. The structures of these 6 are — Vaikunda — OO\|\|, Ānanda — ̍O ̍O (Rūpaka), Kāntāra— \|S (Jambunāla), Samara — \|̍\|, Vāñchita — \|\|\|OO, Viśāla — \|OO\| (4, 343-47 and Sudhā., p. 343).

[25] While explaining the repetition of tāla structures Kallinātha mentions that Darpaṇa, Madana and Makaranda have similar structures. The first two have the structure OOS. According to the verses and prastāra in Ānandāśrama and Ādyār editions, the structure is OO\|\|\|. Siṁhabhūpāla has given the same structure. Kallinātha, however, has given the structure OOS. Perhaps in the period intervening between Siṁhabhūpāla and Kallinātha, the structure of the tāla might have changed.

[26] According to Kalli. the structures of Śaṅkha (Śaṅka) and Pratitāla are similar. In the Śaṅka variety of Aḍḍatāla sālaga sūḍa the structure of the tāla used is \|OO. Hence Pratitāla should have a similar structure. This is the version given in the Ānandāśr ma edition also (5, 281, p. 439) even though Siṁha. has given the structure \|\|OO.

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59.	Viṣama	OOOÒOOOÒ
60.	Varṇamaṇṭhikā	||OO|OO
61.	Abhinanda	||OOS
62.	Anaṅga	|Ś||S
63.	Nāndī	|OO||SS
64.	Mallatāla	||||OÒ
65.	Kaṅkāla	
	Pūrṇakaṅkāla	OOOOS|
	Khaṇḍakaṅkāla	OOSS
	Saṁkaṅkāla	SS|
	Viṣamakaṅkāla	|SS
66.	Kanduka	||||S
67.	Ekatālī	O
68.	Kumuda	|OO||S or |OOOOS
69.	Catustāla	SOOO
70.	Ḍombulī	̀| ̀|
71.	Abhaṅga	|Ś
72.	Rāyavaṅkola	S|SOO
73.	Vasanta	|||SSS
74.	Laghuśekhara	̀|
75.	Pratāpaśekhara	ŚOÒ
76.	Jhampātāla	̀Ò̀O|
77.	Gajajhampa	SOOÒ
78.	Caturmukha[27]	|S|Ś
79.	Madana	OOS
80.	Pratimaṇṭha (Kollaka)[28]	||S or S||
81.	Pārvatīlocana	SSS|ŚSSOO[29]
82.	Ratitāla	|S
83.	Līlātāla	O|Ś
84.	Karaṇayati	OOOO
85.	Lalita	OO|S
86.	Gārugi	OOOÒ

[27] According to the reading in the Ānandāśrama edn., (5,293) this is also called Unmātṛka. According to the Ādyār edn. (5,295) this is also known as Mātrika.

[28] In the Ādyār edn. the reading is Kollaṭa while the Ānandāśrama edn. and Siṁhabhūpāla's commentary give the reading 'Kollaka'.

[29] According to the Ānandāśrama edition in the beginning of the prastāra there should be magaṇa (SSS). In the Ādyār edn., the description mentions 'ga' (guru) instead of 'ma' (magaṇa). But the prastāra indicates magaṇa in the beginning which is confirmed by Siṁhabhūpāla also. Therefore this version of the prastāra is given here.

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87.	Rājanārāyaṇa	OO|S|S
88.	Lakṣmīśa	O̊O|S
89.	Lalitapriya	||S|S
90.	Śrīnandana	S||S
91.	Janaka	||||SS||SS
92.	Vardhana	OO|S
93.	Rāgavardhana	OOOS
94.	Ṣaṭṭāla	OOOOOO
95.	Antarakrīḍā	OO̊O
96.	Haṁsa	|̊|̊[30]
97.	Utsava	|S
98.	Vilokita	SOOS
99.	Gaja	||||
100.	Varṇayati	||OO
101.	Siṁha	|O|||
102.	Karuṇa	S
103.	Sārasa	|OOO||
104.	Caṇḍatāla	OOO||
105.	Candrakalā	SSSSSS|
106.	Laya	S|SSSSSSOOO
107.	Skanda	S|SOOSS[31]
108.	Aḍḍatāla (Tripuṭa)[32]	OO||
109.	Ghattā	||OO|S
110.	Dvandva	||SSS|S
111.	Mukunda	|OOOOS
112.	Kuvindaka	|OOSS
113.	Kaladhvani	||S|S
114.	Gaurī	|||||
115.	Sarasvatīkaṇṭhābharaṇa	SS||OO[33]

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[30] In the Ādyār edition, the prastāra given is \|̊\| but Kallinātha, in the context where he discusses the seemingly redundant prastāras, considers Haṁsa, Haṁsalila and Niḥsāruka similar. The forms of the last two are \|̊\|̊ and hence the prastāra given here is in accordance with that.

[31] As per the description in the Ādyār edn. there should be one druta but the prastāra has two drutas. In Ānandāśrama edn. both the description and prastāra have two drutas, which we have followed.

[32] Kalli. (p. 140) quotes—'aḍḍatālo dau laghūdvayam'. Siṁhabhūpāla too reads the name as Aḍḍatāla. Accordingly the name of the tāla is given here as 'aḍḍatāla' (and not as Aḍḍatāli) and the prastāra is given as two drutas and two laghus.

[33] In the descriptive verse and the prastāra given in the Ānandāśrama edn., the last units of the tāla are druta. In the verse in the Ādyār edn. the unit is pluta and the prastāra gives druta and accordingly here too, drutas have been given.

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116.	Bhagnatāla	OOOO II ı
117.	Rājamṛgāṅka	O OIS
118.	Rājamārtaṇḍa	SIO
119.	Niḥśaṅka	ISSŚSSSI
120.	Śārṅgadeva	OOSŚSSI

Probably various authors listed the deśī tālas in various ways, guided by individual interest or the popularity of the tālas in practice. Hence there is variation in their number. In the four works on the mārga tradition — Mānasollāsa, Saṅgītacūḍamaṇi, Saṅgītaratnākara and Saṅgitarāja, respectively, 30, 96, 120 and 138 tālas are given. 119 of the 138 tālas listed by Saṅgītarāja are given in Saṅgītaratnākara. Their structures differ here and there. The number and other details of deśī tālas found in post-Ratnākara works will be discussed in the next section. In the above Tāla Table the limbs indicated by the sign '×' have been designated 'aśabda' or 'niḥśabda laghu' and these limbs are employed only in Siṁhanandana and the varieties of Maṇṭha. The use of the term 'laghu' instead of aśabda or niḥśabda kriyā indicates that it is intended to prohibit the niḥśabda kriyās of mārga tālas. From this it can be concluded that in these laghu limbs some sign different from those of the niḥśabda kriyās āvāpa, etc. must have been made by which these limbs were mentally kept count of.

Kallinātha is silent on the term 'aśabda' and Siṁha. states 'aśabdapāṭena' 'niḥśabdapāṭena dhāraṅīyam'. The term 'pāṭa' gives rise to the doubt whether, actually the pāṭas are meant here? The reading, probably, should be 'patena' instead of 'pāṭena' which means 'through unsounded action'. This also supports the above indication.

In the Karṇāṭaka system of tāla this aśabda laghu has evolved into an independent limb of 16 akśara kāla duration known as kākapāda or haṁsapāda and it is employed only in the Siṁhanandana tāla within the 108 Tāla system and not in other tālas. Apart from this, its use has been mentioned in Tiruppugaḷ songs. The kākapāda which is of the measure of four laghus of 4 akṣarakāla each is expressed by a ghātam followed by patākam, kruṣya and sarpiṇī— taking the palm upwards, towards the left and towards the right.

TĀLA PRATYAYA (Easy Methods consisting of Tabular Formulae)

In the Saṅgitaratnākara 120 tālas prevalent in that period have been described and the author says that there may be many others. Just as several svara combinations are possible out of a fixed number of

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svaras, several prastāras (combinations) can be constructed out of a fixed number of tāla units. For the construction and understanding of these prastāras several easy methods have been devised. 19 such methods have been devised for tāla and they are called 'tāla pratyaya'. These pratyayas are—prastāra, saṅkhyā, naṣṭa, uddiṣṭa, pātāla, drutameru, laghumeru, gurumeru, plutameru, saṁyogameru, khaṇḍa prastāra, the naṣṭa and uddiṣṭa of drutameru, the naṣṭa and uddiṣṭa of laghumeru, the naṣṭa and uddiṣṭa of gurumeru, and the naṣṭa and uddiṣṭa of plutameru. All these will be explained presently.

1. Prastāra [34]

Prastāra is the method by which several varieties are constructed on the basis of one or more limbs of tāla—laghu, druta, etc. e.g. one pluta consists of three mātrās. It can be constituted in different ways by using different units, druta, laghu, guru or pluta and thus several varieties can be formed. The method of forming them and their total number come within the connotation of 'prastāra'. The method of forming prastāra is as follows. The unit whose prastāra is to be constructed is first written. The commencement of prastāra should as far as possible, be with the unit of the highest value placed on the left. Below that unit write the smaller unit and, on the right, retain the same unit as above. Again on the left write the next highest unit possible. If it is not possible write the next lower unit. On writing the lower unit the balance which remains of the original unit should be added on the extreme left of the prastāra. This process should be continued till a stage is reached when all the units are drutas. As an example the prastāras of a pluta unit are shown. The unit underlined indicates that unit with which the breaking up begins for the next prastāra.

1.	S
2.	I S
3.	O O S
4.	S I
5.	I I I
6.	O O I I
7.	O I O I
8.	I O O I
9.	O O O O I
10.	O S O
11.	O I I O
12.	I O I O

[34] S.R., 5, 316-18.

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13. O O O I O
14. S O O
15. I I O O
16. O O I O O
17. O I O O O
18. I O O O O
19. O O O O O O

In this way the above 19 prastāras are possible with pluta. In them the unit on the extreme right has been kept constant as far as possible and the new process of prastāra begun with the highest unit on the left. For completing the mātrā as big a unit as possible has been used. As a result of this process the final unit has remained constant.

In the same way 1, 2 and 6 prastāras can be formed respectively with druta, laghu and guru. This method can be used on laghu, guru and pluta taken singly or in conjunction with other units but not on druta taken singly since there are no smaller units than druta and without a smaller unit the original unit cannot be broken up to form new varieties.

2. Saṅkhyā[35]

The number of prastāras which can be made with a unit and the numbers of prastāras ending with particular units are indicated by the pratyaya called 'saṅkhyā'. Its order of numbers is arrived at in the following manner. The numbers 1 and 2 are written in order from left to right and then the last number is added each time to its previous, to the second number behind it, then to the fourth behind it and then to the sixth behind it. In the absence of the fourth and sixth, the third and fifth behind it are added. This process should be done six times. Example — after writing 1 and 2, the sum of 2 and 1 i.e. 3, is written. Then the sum of 3, its previous number 2 and, in the absence of the fourth behind it, the third 1 is added to get a total of 6. After writing 6, to get the next number, the last number 6, the previous number 3, the fourth number behind it, 1, are added to get 10. For the next number the last number 10, its previous number, 6, the fourth number behind it, 2, and in the absence of the sixth number behind it, the fifth number 1 are totalled together to get 19. For the next number, to 19 is added its previous number 10, the fourth number behind it, 3, the sixth number behind it, 1, are added to get a total of 33. Thus the following table of number is obtained—

1	2	3	6	10	19	33

[35] Ibid., 318–23.

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The above numbers indicate the total number of prastāras derived respectively from druta, laghu, 1 1/2 mātrās, guru, 2 1/2 mātrās, pluta, and 3 1/2 mātrās. Among these, the numbers which add upto a particular number the right extreme one indicates the number of prastāras which end with druta. The number to its left indicates the number of prastāras which end in laghu, the number to its left indicates the number of prastāras ending in guru and the one to its left indicates the number of prastāras ending with pluta. E.g.,in the above table the number 33 is arrived at by totalling the four numbers 19, 10, 3 and 1. In other words in the 33 prastāras of the value of 3 1/2 mātrās there are 19 which end in a druta, 10 which end in a laghu, 3 which end in a guru and one which ends in a pluta.

3. Naṣṭa[36]

Naṣṭa is the process by which we compute a 'lost' (naṣṭa) or unknown form of a prastāra on the basis of its number. The method is as follows.

From the above table of numbers write the numbers from left to right till you reach the number the prastāra of whose class has to be determined. Now subtract the number of the prastāra to be found out from the number of that class. The remainder, if any, has to be subtracted from the number of the previous class. Carry on this process till the remainder is zero.

When the number is subtractable it is called patita and if not subtractable it is called apatita. If a patita is followed by an apatita and then by a patita, the second patita is called sāntara patita. If continuously we have two patitas, the second one is called nirantara patita. In the table the number to the right is called uttara (following), and the number to the left is called pūrva (previous). When a number is apatita it indicates a druta unit. Patita indicates laghu. But when the second patita is a nirantara patita, then the two laghus have to be taken as a guru. When there are three patitas occurring continuously, the three laghus should be taken to indicate a pluta. But a sāntara patita indicates an independent laghu. The apatita number when followed by a patita gives rise to a laghu, such an apatita is called akṛtārtha. If it is not possible to arrive at laghu by akṛtārtha uttara; it can be obtained through akṛtārtha pūrva. But in that case subsequent laghu units also are derivable only through akṛtārtha pūrva. If there is no number remaining to be subtracted, then, to complete the total value of the tāla, drutas should be added. The units

[36] Ibid., 324–30.

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obtained should be written from the right to left. The naṣṭa vidhi (process) of the 1st, 4th, 5th and 15th prastāras of pluta is given below.

First Prastāra

The number 1 under consideration here should be deducted from 19. From the balance, 18, the number 10 of the aṅka śreṇi (table of numbers) should be deducted. From the balance,8, the next number 6 (from the aṅka śreṇi) is deducted. Because these two numbers (10 and 6) are subtractable, we have nirantara patita which gives rise to one guru. The next number, 3, cannot be subtracted from the balance, 2. However the next number 2 is subtractable from the balance (which being nirantara patita has given rise to guru). And the laghu thus obtained, when added to nirantara patita guru, makes it pluta. Since the total value is complete, there is no need to add any drutas and the form of the prastara is S.

19
1
—
18
10
—
8
6
—
2
3
2
2
—
0

Fourth Prastāra

When the prastāra number i.e. 4, is deducted from 19, the balance is 15 from which, the next number 10 is deducted, giving 5. From 5 the next number 6 cannot be subtracted. Hence along with this akṛtārtha number,6, the patita number 10 gives laghu. The next two numbers 3 and 2 are subtractable and since that is nirantara patita, we get guru. The next number, 1, remains to be subtracted but since the tāla is already complete, there is no need to supplement drutas. Thus the form of the fourth prastara is S|.

19
4
—
15
10
—
5
6
5
3
—
2
2
—
0

Fifth Prastāra

The prastāra number, 5, is deducted from 19. From the balance, 14, the number 10 is subtracted and this patita gives a laghu. The next number, 6, cannot be subtracted, but the next number 3 can be subtracted and because it is sāntara patita we get a laghu. In the same way, the next number, 2, cannot be subtracted. The next number, 1, being subtractable, we have sāntara patita which gives one more laghu. Thus, the form of the fifth prastāra is | | |.

19
5
—
14
10
—
4
6
4
3
—
1
2
1
1
—
0

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Fifteenth Prastāra

From the remainder 4 obtained by deducting 15 from 19, we are unable to subtract the two numbers, 10 and 6. Because of these 2 apatitas we get 2 drutas. The next number 3 can be subtracted. And since this patita follows an akṛtārtha, we get laghu. The next subtractable number is 1, which along with the previous apatita gives rise to laghu. Thus the form of the fifteenth prastāra is | |OO.

19
15
—
4
10
4
6
4
3
—
1
2
1
1
—
0

4. Uddiṣṭa[37]

On the basis of the known form of the prastāra the method of computing its serial number is called uddiṣṭa. In a prastāra where there is a druta, no number can be derived since druta is obtained because of a number being apatita, or for completing a tāla. For computing uddiṣṭa we must write the numbers upto that class under which the prastāra figures. For example, take the prastāra | | OO. This belongs to the pluta class. Hence we write the (saṅkhyā) numbers 1,2,3,6,10,19 respectively. In the prastāra the last two units are drutas, hence the numbers 10 and 6 will not be obtained. Laghu gives rise to number 3. The second unit is also laghu, which should result out of a sāntara patita, because if it were apatita, then we would get druta and if it were nirantara patita then we would get guru. Because this laghu is sāntara patita in the aggregate of numbers, we leave out the number 2 and take 1. In this way the total value is 3+1=4. This number indicates how many prastāras remain after this prastāra in the series of 19. Thus the number of this prastāra is obtained by subtracting 4 from 19, namely 15. This is the serial number of the prastāra | |OO.

5. Pātāla[38]

Pātāla gives the information regarding the total number of drutas, laghus, gurus figuring in the prastāras of a particular class. Pātāla is constructed in the following manner.

First we write out the saṅkhyā. Then, from the left, write number 1 below the number 1 of saṅkhyā. The subsequent numbers of pātāla are obtained by adding to the next number of saṅkhyā the last, the last but

[37] Ibid., 330–34.
[38] Ibid., 334–37.

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one, the fourth and the sixth numbers of pātāla obtained till then. i.e. to the number 1 of saṅkhyā, the last number of pātāla, i.e. 1, is added and the resultant 2 is the next number of pātāla obtained and this is written below the number 2 of saṅkhyā. Now the next number of pātāla is obtained by adding the number 2 of saṅkhyā to the last number of pātāla which is 2 and the last but one number which is 1. This total number, 5, is written below number 3 of saṅkhyā. The next number of pātāla is 10 which is obtained by adding number 3 of saṅkhyā to the last number, 5, and the last but one number 2 of pātāla. And this is written below the number 6 of saṅkhyā. Next, the number 6 of saṅkhyā is added to the last number,10, the last but one number, 5, the fourth number, 1, to get the number 22 of pātāla and is written below the number, 10, of saṅkhyā. Next the number 10 of saṅkhyā is added to the last number, 22, the last but one, 10, the fourth, 2 (of pātāla) to get (10+22+10+2) 44 which is written below the number 19 of saṅkhyā. In the same way the number 19 of saṅkhyā is added to the last number,44, the penultimate, 22, the fourth, 5, and sixth, 1, of pātāla to get (19+44+22+5+1) 91, which is written below number 33 of saṅkhyā. Thus the following table of pātāla is obtained.

1	2	3	6	10	19	33
1	2	5	10	22	44	91

The sixth column represents pluta. The formation of pātāla is made by adding the last, the penultimate, the fourth and the sixth columns. By this method, we know that the numbers 44, 22, 5, and 1 pertain to the pluta class and in the prastāra of pluta there are, in all, 44 drutas, 22 laghus, 5 gurus and 1 pluta units occurring.

6. Druta meru[39]

Druta meru indicates in the prastāras of a unit, the number of prastāras which are devoid of druta, and the number of prastāras containing druta and the number of drutas contained in them. The druta meru is constructed in the following manner.

First of all make, from left to right, as many compartments as there are drutas in the tāla under consideration. This will form the lowest line of the druta meru. The second line is formed above this, leaving out the first compartment to the left. The lines above this are formed by leaving out progressively two compartments to the left. The mode of filling in

[39] Ibid., 338–47.

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the numbers is as follows. In each line, the first two compartments from the left will have the number 1. The sum of the numbers of the last, penultimate, fourth, and the sixth compartments, or, in the absence of the fourth and sixth, the third and fifth compartments should be filled in the third, fifth, seventh and other odd numbered compartments. In the fourth, sixth and other even numbered compartments, the sum of the numbers in the penultimate, fourth and sixth, and in the absence of the fourth and sixth, the third and the fifth are filled. E.g., to construct the druta meru for the tala OŚ we would have to make seven compartments in the first line since the total value of the tāla in drutas is seven. In the second line there will be six compartments, four in the third line and two in the fourth line. In the first two compartments of each line, fill in the number 1. Then the sum of the last and the penultimate compartments i.e. 1+1=2 is filled in the third compartment in each line. In the fourth compartment in each line, the sum of the numbers in the penultimate, the fourth (or in its absence, the third) compartments which is (1+1) 2 is to be filled in. In the fifth compartment in each line the sum of the numbers in last, penultimate and fourth (2+2+1) 5 is filled in. In the sixth compartment in each line, the sum of the numbers in the penultimate, the fourth and in the absence of the sixth, the fifth compartments (2+1+1) 4 is filled in. In the seventh compartment in each line, the sum of the numbers in the last, the penultimate, the fourth and the sixth compartments (4+5+2+1) 12 is filled in. The meru is formed as shown below.

					1	1
			1	1	2	2
	1	1	2	2	5	4
1	1	2	2	5	4	12

Now the operation in the different rows is done column-wise. The columns beginning from the odd-numbered compartments from left to right in the lowest row are the odd-numbered columns. The others i.e., beginning from the even-numbered compartments are called even-numbered columns. The numbers in the first three columns from the left are retained as such and in the remaining columns the numbers in the second and third compartments are changed. For filling in the numbers the rule of totalling the numbers in the last, penultimate, fourth and sixth compartments is followed. However, in the even-numbered columns, instead of the last number, the one below it is taken. Accordingly, in

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the middle compartment of the fourth column, the sum of the number below the last and the penultimate number in the same row, i.e. (2+1) 3 should be filled in. In the middle compartment of the fifth column, sum of the numbers in the last and the penultimate compartments in the same row, i.e. (3+1) 4 should be filled in. In the second compartment of the sixth column the number to be filled in is (5+3+1) 9. And in the seventh column, the number to be filled in the second compartment from below is (9+4+1) 14. In the third compartment in the sixth column, the sum of the numbers in the compartment below the last and the penultimate compartment (4+1) 5 is to be filled in. And in the third compartment of the seventh column the number to be filled in is (5+1) 6. In this way the form of the druta meru is obtained.

					19	33
			6	10	1	1
	2	3	1	1	5	6
1	1	1	3	4	9	14
1	1	2	2	5	4	12
O	I	OI	S	OS	Ś	OŚ

We get the following information from the druta meru.

a. In the odd-numbered columns the prastāras with odd numbers of drutas are indicated from bottom to top as follows.

1. The number in the first compartment indicates the number of prastāras containing one druta.
2. The number in the second compartment indicates the number of prastāras having three drutas.
3. The number in the third compartment indicates the number of prastāras having five drutas.
4. The number in the last compartment indicates the number of prastāras made up of only drutas.

For example— the seventh column gives the following information about the OŚ prastāra.

1. The number 12 in the first compartment indicates the number of prastāras having one druta.
2. The number 14 in the second compartment indicates the number of prastāras containing three drutas.

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3. The number 6 in the third compartment indicates the number of prastāras having five drutas.
4. The number 1 in the last compartment indicates the number of prastāras made up only of drutas.

b. In the even-numbered columns, the compartments from bottom to top indicate the number of prastāras having even number of drutas.

1. The number in the first compartment indicates the number of prastāras devoid of druta.
2. The number in the second compartment indicates the number of prastāras containing two drutas.
3. The number in the third compartment indicates the number of prastāras having four drutas.
4. The number in the last compartment indicates the number of prastāras having six drutas.

For example—in the sixth column devoted to pluta prastāra:

1. The number 4 in the first compartment indicates the number of prastāras devoid of druta.
2. The number 9 in the second compartment indicates the number of prastāras having two drutas.
3. The number 5 in the third compartment indicates the number of prastāras having four drutas.
4. The number 1 in the last compartment indicates the number of prastāras having all drutas.

In all the columns the number in the top most compartment indicates the number of prastāras having only drutas.

In the prastāras of any class, there will be only one prastāra having only drutas. Hence the top most compartment in every column has the number 1. By adding the numbers in the compartments in a particular column we get the 'saṅkhyā' i.e. the total number of prastāras. The seven columns respectively indicate the number of prastāras relating to one druta, laghu, one druta and one laghu, guru, one druta and one guru, pluta and one druta and one pluta. Druta meru gives information regarding the number of drutas in them.

7. Laghu meru[40]

Laghu meru gives information regarding the prastāras in a class which are devoid of laghu and which have laghu. In the construction of

[40] Ibid., 347–51.

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laghu meru too the numbers in the last, penultimate, fourth and sixth compartments are added up. However the method of filling in the numbers is slightly different. The rows of compartments are formed in the same way as in druta meru. However in the first compartment of each row the number 1 is filled. In the second and above rows, for filling in the numbers, where the penultimate number has to be taken the number below it is chosen. In this way, in the first row the last, the fourth and sixth (in the absence of the fourth and sixth, the third and fifth) are added. In the remaining rows, the sum of the last number, the number below the penultimate, the fourth and sixth is taken. In these rows, in the absence of the fourth and sixth, the third and fifth are not taken.

On the basis of the above method the laghu meru of O5 is constructed thus.

The lowest row is formed with seven compartments. Number 1 is written in the first compartment. In the second compartment the last number, 1, is filled in. In the third compartment the last number, 1, is filled in. In the fourth compartment the sum of the last number, and in the absence of the fourth, the number in the third compartment, i.e. 1+1=2 is written. In the fifth compartment, the sum of the numbers in the last compartment and the fourth i.e. 2+1=3 is written. In the sixth compartment, the sum of the numbers in the last, fourth and fifth compartments i.e. 3+1+1=5 is written. In the seventh compartment the sum of the numbers in the last, fourth and sixth i.e. 5+1+1=7 is filled in. In this way the number written in the first row are respectively 1,1,1,2,3,5,7.

In the second row the number in the first compartment is 1. In the second compartment the sum of the numbers in the last compartment and the compartment below the penultimate, i.e. 1+1=2 is filled in. In the third compartment also the sum of the numbers in the last and the compartment below the penultimate, i.e. 2+1=3, is filled in. In the same way, the number in the fourth compartment is (3+1) 4. In the fifth compartment the sum of the numbers in the last, the compartment below the penultimate and the fourth, i.e., 4+2+1=7 is filled in. In the same way in the sixth compartment the number filled in is 7+3+2=12. Now the numbers written in the second row are, from the left, 1,2,3,4,7 and 12.

In the second compartment of the third row the number to be filled in is 3 which is the sum of the numbers in the last compartment and in the compartment below the penultimate (1+1). In the third compartment the sum of the numbers in the last and the compartment below the penultimate i.e. 3+3=6 is filled in. In the fourth compartment the num-

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ber to be filled in is 10(6+4). Now the numbers occurring in the third row are 1,3,6,10.

In the fourth row, the number to be filled in the second compartment is 4(1+3). The laghu meru is constructed thus

					19	33
			6	10	1	4
	2	3	1	3	6	10
1	1	2	3	4	7	12
1	1	1	2	3	5	7
O	I	OI	S	OS	Ś	OŚ

We get the following information from the laghu meru.

1. In the lowest row the numbers indicate the number of prastāras devoid of laghu.
2. The numbers in the second row indicate the number of prastāras which contain one laghu.
3. The numbers in the third row indicate the number of prastāras which contain two laghus.
4. The numbers in the last row indicate the number of prastāras which contain three laghus.

In any particular column the sum of the numbers in the various compartments gives the saṅkhyā. For example in the last column, out of the 33 prastāras of OŚ there are 7 varieties devoid of laghu, 12 containing 1 laghu, 10 having 2 laghus, and 4 having 3 laghus.

8. Guru meru[41]

As in the previous cases make the lowest row with seven compartments. In the second row leave three compartments from the left and make the other compartments over the first row. In the first compartment of each row fill the number 1. In the second compartment of the first row write 2. In the remaining compartments write the sum of the numbers in the last, penultimate and the sixth (in its absence the fifth) compartments. Accordingly, in the third compartment the number will be 3(2+1), in the fourth compartment it will be 5 (3+2), in the fifth compartment it will be 8(5+3); in the sixth it will be 14 (8+5+1) and in the seventh it will be 23(14+8+1). Thus the numbers in the first row

[41] Ibid., 351–54.

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will be 1,2,3,5,8,14,23.

In the second row the sum of the numbers in the last, penultimate and the compartment below the fourth should be written. Thus, in the second compartment the sum of the numbers in the last compartment (1) and the one below the fourth (fourth one in the first row), i.e., 1, which is (1+1) 2 should be written. In the third compartment the number to be written is 5 which is the sum of the numbers in the last, penultimate and the compartment below the fourth (2+1+2). In the fourth compartment the number is 10(5+2+3). Thus in this row the numbers filled in are 1,2,5,10. The form of the guru meru is shown below.

			6	10	19	33
1	2	3	1	2	5	10
1	2	3	5	8	14	23
O	I	OI	S	OS	Ś	OŚ

We get the following information from the gurumeru.

1. The lowest compartment in every column indicates the number of prastāras devoid of guru.
2. The second compartment in each column indicates the number of prastāras having one guru.

For example, in the 33 prastāras of OŚ there are 23 devoid of guru and 10 having only one guru.

9. Pluta meru[42]

As compared to the first row the second row begins after leaving out the first five compartments and in the subsequent higher rows six compartments are left out. In this way for OŚ prastāra we have seven compartments in the first row and two compartments in the second row. The mode of filling in the numbers is as follows. In the first compartment 1 is written and in the second, 2, in each row. In the first row the sum of the numbers in the last, the penultimate and the fourth (in its absence, the third) compartments is written. Accordingly the number in the third compartment is 3(2+1), in the fourth 6(3+2+1), in the fifth 10 (6+3+1), in the sixth 18(10+6+2) and in the seventh 31(18+10+3). The pluta meru is formed thus—

					1	2
1	2	3	6	10	18	31

[42] Ibid., 354–56.

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In the pluta meru in each column, the lowest compartment indicates the number of prastāras devoid of pluta while the second and further compartments indicate prastāras with one pluta and more. For example, in the last column the number 31 in the lowest compartment indicates the number of prastāras out of the 33 prastāras of the O$\acute{S}$ class which are devoid of pluta. And the number 2 in the compartment above indicates the number of prastāras containing one pluta.

10. Saṁyoga meru[43]

The saṁyoga meru gives information about the total number of prastāras of a single portion of a tāla and also simultaneously the number of prastāras derived from one time unit or a couple of time units of the tāla. For example, in the saṁyoga meru, given later, we learn from the horizontal column under O$\acute{S}$ that the total number of prastāras of the tāla O$\acute{S}$ is 1+20+4+2+6=33 and also that the total number of prastāras of O is, 1, of OI is 20, of OS is 4, of O$\acute{S}$ is 2 and OIS is 6. Since this method gives a total and comprehensive knowledge it is called 'saṁyoga meru'. It is constructed as described below.

Make four columns of 13 compartments each. In the fifth and sixth columns there should be successively 2 compartments less i.e. 11 in the fifth and 9 in the 6th. In the 7th and 8th there should be 8, in the 9th, 10th and 11th there should be 7, in the 12th and 13th there should be 5 and 3 respectively, in the 14th and 15th there should be 2 and 1 respectively. In this way a 'meru' of 15 columns is to be drawn.

Out of these the first 4 columns indicate respectively the details of druta, laghu, guru and pluta prastāras. The 5th column indicates druta-laghu, the 6th indicates druta-guru, the 7th indicates druta-pluta, the 8th indicates laghu-guru, 9th indicates laghu-pluta, 10th indicates guru-pluta, 11th indicates druta-laghu-guru, 12th indicates druta-laghu-pluta, 13th druta-guru-pluta, 14th laghu-guru-pluta and 15th druta-laghu-guru-pluta. Symbols of these prastāra headings should be written on top of each column. The vertical compartments are 13 in number. On the left side, starting with druta write successively below the next higher prastāra unit. These will be — druta, laghu, druta-laghu, guru, druta-guru, pluta, druta-pluta, laghu-pluta, druta-laghu-pluta, guru-pluta, druta-guru-pluta, pluta-pluta, druta-pluta-pluta.

Now for filling in the numbers the compartments will be considered starting from the left and from top to bottom. In the first column,

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[43] Ibid., 356–76.

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in all the compartments fill number 1. In the second column, in the odd-numbered compartments fill 0 and in the even-numbered compartments fill 1. In the third column in the first 3 compartments 0 is filled and in the fourth 1. This is the order followed for the remaining ones. In the fourth column, in the first 5 compartments 0, in the sixth 1 and in the remaining, the same order is followed. For the columns from 5 to 10, there is a special mode for filling in the numbers. These columns are formed by the combination of 2 units and hence in the first 4 compartments, the numbers that are filled represent combinations of the individual units that constitute that particular column. For instance, the fifth column indicates druta-laghu hence the numbers belonging to the druta column and laghu column are added along with the last and penultimate numbers of druta-laghu column.

In the fifth column the numbers to be filled are as follows. In the first compartment (from the top) the number 2 formed by adding 1 and 1 belonging to druta and laghu columns in the next higher horizontal row, is written. In the second compartment, the number 3 is filled in which is formed by adding the number in the previous higher compartment which is 2 and the numbers of the druta and laghu columns in the previous horizontal row, namely 1 and 0 are added (2+1+0 = 3). In the third compartment of the 5th column number 7 is filled. This is formed by adding the number in the last and penultimate compartments and those in the previous horizontal row of the druta and laghu column (i.e. 3+2+1+1 = 7). In the same manner the numbers filled in the other compartments are as follows.

Fourth compartment —	7+3+1+0 = 11
Fifth compartment —	11+7+1+1 = 20
Sixth compartment —	20+11+1+0 = 32
Seventh compartment —	32+20+1+1 = 54
Eighth compartment —	54+32+1+0 = 87
Ninth compartment —	87+54+1+1 = 143
Tenth compartment —	143+87+1+0 = 231
Eleventh compartment —	231+143+1+1 = 376

In the sixth column representing druta-guru, the numbers written are formed by adding the previous number, the fourth and also the numbers in the compartments of the druta and guru columns in the previous horizontal row. Thus, in the first compartment of the 6th column the number filled in is 2. This is formed by adding the number 1 in the druta column and the number 1 in the guru column in the previous horizontal row. In the second compartment the number filled in is 3

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which is formed by adding the number 2 in the last compartment and the numbers 1 and 0 of the druta and guru columns.

Third compartment — 3+1+0 = 4
Fourth compartment — 4+1+0 = 5
Fifth compartment — 5+2 (the number in the 4th compartment above this) +1+1 = 9
Sixth compartment — 9+3+1+0 = 13
Seventh compartment — 13+4+1+0 = 18
Eighth compartment — 18+5+1+0 = 24
Ninth compartment — 24+9+1+1 = 35

In the 7th column pertaining to druta-pluta, the mode of filling in numbers is as follows. The sum of the numbers in the last compartment above (where applicable), the sixth compartment above (where applicable), the compartments in druta and pluta columns in the previous horizontal rows. In the first compartment zero is filled in since in the previous horizontal rows even though there is a number present in the druta column, in the pluta column is zero. And it is ordained[44] that in case there is absence of a number then zero is to be filled.

In the second compartment the number filled in is 2, which is the sum of the numbers in the last compartment (zero), the compartment in druta column in the previous row (1) and the compartment in pluta column in the previous row (1) i.e., 0+1+1 = 2.

Third compartment — 2+1+0 = 3
Fourth compartment — 3+1+0 = 4
Fifth compartment — 4+1+0 = 5
Sixth compartment — 5+1+0 = 6
Seventh compartment — 6+0 (the number in the sixth compartment above) +1+0 = 7
Eighth compartment — 7+2 (the number in the sixth compartment above) +1+1 = 11

In the eighth column representing laghu-guru, the various compartments are filled in thus—

The number to be filled in each compartment should be the sum of numbers in the last but one compartment above (if applicable), in the fourth compartment above, (if applicable), in the compartments in the laghu and guru columns pertaining to the last but one horizontal row.

First compartment — - + - + 1 + 1 = 2
Second compartment — - + - + 0 + 0 = 0

[44] Ibid.. 368.

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Third compartment —	2 + - + 1 + 0 =3
Fourth compartment —	0 + - + 0 + 0 = 0
Fifth compartment —	3 + 2 + 1 + 1 = 7
Sixth compartment —	0 + 0 + 0 + 0 = 0
Seventh compartment —	7 + 3 + 1 + 0 = 11
Eighth compartment —	0 + 0 + 0 + 0 = 0

In the 9th column pertaining to laghu-pluta, the mode of filling in the numbers in the compartments is as follows. The number to be filled in each compartment should be a sum of the numbers in the last but one compartment (if applicable), in the sixth compartment (if applicable), in the compartments in the laghu and pluta columns located in the last but one horizontal row.

First compartment —	- + - + 0 + 0 = 0
Second compartment —	- + - + 1 + 1 = 2
Third compartment —	0 + - + 0 + 0 = 0
Fourth compartment —	2 + - + 1 + 0 = 3
Fifth compartment—	0 + - + 0 + 0 = 0
Sixth compartment —	3 + - + 1 + 0 = 4
Seventh compartment —	0 + 0 + 0 + 0 = 0

In the tenth column pertaining to guru-pluta, the first three compartments have zero. In the fourth number 2 is filled and in the remaining compartments zero is filled.

Till now six columns each pertaining to two units were seen. After these four columns each pertaining to three units will be formed. The formation of these columns is as follows.

The numbers in the compartments of columns pertaining to two units (which are part of the three units) are totalled. However in the columns pertaining to two units, the first compartment which have zero are ignored and the subsequent compartment with number is taken as the first for counting purposes. The serial number of compartment in the three unit columns which is to be filled should have the sum of the numbers in the same serial numbered compartments in the two unit columns.

For the eleventh column pertaining to druta-laghu-guru, the numbers in the last, penultimate, the fourth compartments above are added to the numbers in the columns made up of OI, OS, IS. Accordingly, in the first compartment the number 6 (2+2+2) is filled. In the second compartment the number in the last compartment (6) is added to the numbers in the second compartments of OI, OS, IS column i.e. 6+3+3+0 = 12.

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Third compartment —	12 (last)	+6 (last but one)	+7+4+3	= 32
Fourth compartment —	32	+12	+11+5+0	= 60
Fifth compartment —	60	+32+6 (fourth above)	+20+9+7	=1,34
Sixth compartment —	134	+60+12	+32+13+0	=251
Seventh compartment —	251	+134+32	+54+18+11	=500

In the twelfth column pertaining to druta-laghu-pluta the numbers in the compartments under columns of OI, OŚ, IŚ are added to the numbers in the last, penultimate and sixth compartments above the compartment to be filled up in the twelfth column. Out of the columns of two units mentioned, the first compartments of OŚ and IŚ have zero, hence the following compartments are taken as first. Accordingly—

First compartment —	2+2+2			= 6
Second compartment —	6 (last)	+3+3+0		= 12
Third compartment —	12 (last)	+6(last but one)	+7+4+3	= 32
Fourth compartment —	32	+12	+11+5+0	= 60
Fifth compartment —	60	+32	+20+6+4	= 122

In the thirteenth column pertaining to druta-guru-pluta the numbers in the compartments in the columns of OS, OŚ and SŚ will be added to the numbers in the fourth above and sixth above compartments in the thirteenth column. Among the columns of 2 units, OŚ has first compartment with zero and SŚ has first three compartments with zero. Hence in these columns the first compartment will be counted after ignoring the compartments having zero. Accordingly—

First compartment —	2+2+2	= 6
Second compartment —	6+3+3+0	= 12
Third compartment —	12+4+4+0	= 20

In the fourteenth column pertaining to laghu-guru-pluta, the numbers to be filled in the compartments are made up of the numbers in the last but one compartment above, the fourth above, the sixth above and the compartments in the columns pertaining to IS, IŚ and SŚ.

First compartment —	2+2+2	= 6
Second compartment —	0+0+0	= 0

In the fifteenth compartment pertaining to druta-laghu-guru-pluta (four units) the numbers to be filled in the compartments are made up of the numbers in the first compartments pertaining to the columns of triple units (OIS, OIŚ, OSŚ, ISŚ).

First compartment — 6+6+6+6 = 24

If further compartments are to be filled in then the numbers of the last, last but one, fourth above and sixth compartments above are also

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to be added.

Accordingly the saṁyoga meru is constructed as follows:

		O	I	S	Ś	OI	OS	OŚ	IS	IŚ	SŚ	OIS	OIŚ	OSŚ	ISŚ	OISŚ
1	O	1	0	0	0											
2	I	1	1	0	0	0										
3	OI	1	0	0	0	1	2									
6	S	1	1	1	0	0	3	OS								
10	OS	1	0	0	0	0	7	2	OŚ							
19	Ś	1	1	0	1	1	11	3	0	IS						
33	OŚ	1	0	0	0	0	20	4	2	0	2	IŚ	SŚ	OIS		
60	IŚ	1	1	1	0	1	32	5	3	3	3	2	0	0	6	
106	OIŚ	1	0	0	0	0	54	9	4	0	0	0	0	0	32	6
191	SŚ	1	1	0	0	0	87	13	5	7	7	3	2	60	12	OIŚ
340	OSŚ	1	0	0	0	0	143	18	6	0	0	0	0	134	32	12
610	ŚŚ	1	1	1	1	1	231	24	7	11	11	4	0	251	60	6
1089	OŚŚ	1	0	0	0	0	376	35	11	0	0	0	0	500	122	20
																24

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With the help of saṁyoga meru we are able to learn the following:

1. The 13 horizontal rows indicate the details of the prastāras of the units written. Thus beginning from the top as we proceed downwards these rows give the details of the prastāras of O, I, OI, S, OS, Ś, OŚ, IŚ, OIŚ, SŚ, OSŚ, ŚŚ, OŚŚ.
2. The sum of the numbers written in the compartments in a horizontal row indicates the total number of prastāras generated by the unit mentioned in the left side. For example, in the fourth horizontal row representing the unit guru, the sum of the numbers in the compartments is 1+1+1+3=6. Thus it is learnt that the total number of prastāras of guru unit is 6.
3. The (vertical) compartments in the columns represent the units written at the top. And the figures in the compartments indicate the number of prastāras formed of the units mentioned at the top of the column and also out of the total number of prastāras indicated by the corresponding row. For example— the sixth row represents the prastāras of pluta. In this row among the compartments which have numbers, the first compartment comes in the column representing druta; the second compartment comes in the column representing laghu; the fourth in the pluta column; the fifth in the druta-laghu; the sixth in the druta-guru; and the eighth in the laghu-guru column. From this we deduce that among the prastāras of pluta,

   there is one prastāra made up of only druta units (sarva-druta),
   there is one prastāra made up of only laghu units (sarva-laghu),
   there is one prastāra made up of only pluta units (sarva-pluta),
   there are eleven prastāras made up of only druta and laghu,
   there are three prastāras made up of only druta-guru,
   there are two prastāras made up of only laghu-guru.

   The total 19 denotes the total number of prastāras of pluta.
4. Among the columns the first four indicate respectively the all druta, all laghu, all guru and all pluta prastāras.

Thus the saṁyoga meru gives the number of prastāras resulting from any unit or out of them the number of prastāras made up of one or more units — hence it is known as saṁyoga meru (saṁyoga=together).

11. Khaṇḍa prastāra[45]

Khaṇḍa prastāra denotes the prastāra of any portion or section, when we develop and extend a particular variety of a prastāra obtained

[45] Ibid., 377–78.

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from the merus. For example — the development of a section of pluta prastāra from its druta, laghu, guru and pluta merus. Since the process commences from the smallest unit, the example given here is a khaṇḍa prastāra of pluta taken from druta-meru.

Refer to the druta-meru illustrated earlier. The sixth column indicates the prastāras of pluta. The numbers from bottom to top indicate, in order, 4 prastāras devoid of druta, 9 two-druta prastāras, 5 four-druta prastāras and 1 all-druta prastāra. Hence the different sets of prastāras should be formed starting with S for druta-less, OOS for two-druta, OOOOI for four-druta prastāras.

Druta-less (4)	two-druta (9)	four-druta (5)	all-druta (1)
S	OOS	OOOOI	OOOOOO
IS	OOII	OOOIO	
SI	OIOI	OOIOO	
III	IOOI	OIOOO	
	OSO	IOOOO	
	OIIO		
	IOIO		
	SOO		
	IIOO		

Total: 19

Now refer to the laghu meru. In the sixth column the figures in the compartments from bottom to top show, in order, 5 laghu-less, 7 one-laghu, 6 two-laghu and 1 three-laghu prastāras. Hence the prastāras start with:

S for laghu less
IS for one-laghu
OO II for two-laghu
O III for three-laghu prastāras.

Now refer to the guru meru. The sixth column indicates the 14 guru-less and 5 one-guru prastāras. Hence the prastāras start with

S for guru-less.
IS for one-guru prastāras.

In the pluta meru, the sixth column indicates the 18 pluta-less and 1 all-pluta prastāras. Out of the total 19 prastāras, the 18 pluta-less prastāras are derived starting from the second namely, IS. The first prastāra (of the 19) is the all-pluta prastāra.

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12. Druta meru Naṣṭa

(i) *Adhaḥpaṅkti samakoṣṭha naṣṭa*[46]

This gives the naṣṭa or the form of the druta-less varieties indicated by the even numbered compartments in the first row.

The serial number of the prastāra to be determined is subtracted from the figure in that compartment. From the remainder, subtract step by step the numbers in the third and fifth compartment before it. If it is apatita then laghu is obtained; two patitas give guru; a patita after nirantara patitas gives pluta. A patita after apatita gives guru and a patita after that gives pluta. If no numbers are left then in order to complete the prastāra we get laghu. For example— in the bottom row of druta meru the figure 4 in the sixth (even numbered) compartment indicates the presence of the four druta-less prastāras among the 19 prastāras. Following is the 'naṣṭa' method to find out the form of the first of the 4 varieties. This number (4) has been arrived at by adding together the numbers in the third, fifth and seventh compartments before it. Hence these numbers will have to be subtracted. For example:

The first variety (among the 4 druta-less)

After nirantara patitas when guru is obtained then one more patita results in pluta. Thus the first variety among the four-druta less prastāras of S is S.

4
1
—
3
2
—
1
1
—
0

The second variety

Nirantara patita gives guru. Then a laghu is added to fill the gap and the second druta-less variety is lS.

4
2
—
2
2
—
0

The third variety

An apatita gives laghu and the following patita gives guru, hence the structure is Sl.

4
3
—
1
2
1
1
—
0

[46] Ibid., 378–84.

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Fourth variety

As there is no remainder, the structure is formed with 3 laghus | | | which is the structure of the fourth druta-less variety.

.4
4
—
0

(ii) *Adhaḥpaṅkti-viṣamakoṣṭha naṣṭa*[47]

The naṣṭa process based on the odd numbered compartments is similar to that of the earlier naṣṭa processes. However after a druta has been obtained due to apatita, the procedure of the previous even numbered compartment is adopted. In other words, druta is obtained from first apatita and the subtraction of third and fifth compartment figures gives guru and so on.

For example—in the lowest row of druta-meru the seventh (odd numbered) compartment has the figure 12 which indicates the 12 prastāras of one-druta variety contained in the total number of prastāras of O$\acute{S}$. Now the method of finding out the form of the first and tenth varieties among the 12 is as follows.

1st variety — Subtract the number 1 (number of the prastāra whose form is to be determined) from 12. From the remainder 11 subtract 4, 5 and 2. The 4 and 5 being nirantara patita we get guru. Since the next number 2 is also patita the guru becomes pluta. With the druta being supplemented to complete the value of the prastāra we get the form O$\acute{S}$.

12
1
—
11
4
—
7
5
—
2
2
—
0

10th variety — By subtracting 10 from 12 we get 2. Now 4 in the previous compartment being apatita we get druta. After getting druta the process of samakoṣṭha (even-numbered) is followed and we subtract the numbers in the third and fifth compartments before it. Accordingly the number 2 being patita we get guru. Further to complete the value we supplement druta and the resulting form is ISO.

12
10
—
2
4
2
2
—
0

(iii) *Parapaṅkti naṣṭa*[48]

The naṣṭa process based on the second row from the lowest in

[47] Ibid., 387.
[48] Ibid., 389–92.

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druta meru is same as that of the general naṣṭa except that in this the number in the compartment below the second one before the main one is also subtracted. From apatita we get druta and laghu from patita. Due to nirantara patita the lower unit becomes the next bigger one, that is, laghu becomes guru and guru becomes pluta. Remaining part of the process is similar to that of the lowest row. After the numbers are omitted if the compartment from which the process begins belongs to an odd numbered column the process is similar to the one for odd numbered ones; if it belongs to the even numbered column then the process is similar to the even numbered ones.

For example the method of finding the forms of the first and eight varieties among the nine two-druta varieties of pluta, is as follows.

1st variety — By subtracting 1 from 9 we get 8. From this we subtract 5 which is the number in the compartment below the second one before the one having 9. Then we subtract the number in the third previous compartment from 3. Because of nirantara patita, laghu becomes guru. And in order to complete the value 2 drutas are supplemented and the form OOS is obtained.

9
1
—
8
5
—
3
3
—
0

8th variety — On subtracting 8 from 9 we get 1. From this we cannot subtract 5 and we get druta. 3 also cannot be subtracted and we get druta again. The fifth previous number 1 can be subtracted. And since this number (1) is in an even numbered column, according to the process meant for even numbered compartments, a patita following an apatita gives guru and thus the form SOO is obtained.

9
8
—
1
5
1
3
1
1
—
0

13. Druta-meru Uddiṣṭa

(i) *Adhaḥpaṅkti samakoṣṭha uddiṣṭa*[49]

Just as the naṣṭa or the form of a prastāra can be determined from the druta meru, similarly the uddiṣṭa or the serial number of the prastāra can also be determined. The uddiṣṭa process based on the even numbered compartments of the lowest row of druta-meru is as follows.

In the uddiṣṭa variety, if the last unit is guru then the number from the third compartment (from the last) is taken. If pluta is the last unit then we take the numbers from the third and fifth. The laghu unit will not give rise to any number. The numbers obtained are totalled up and

[49] Ibid., 384–86.

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then subtracted from the number in the compartment in which the prastāra form to be determined is contained. The remainder thus obtained indicates the serial number of the uddiṣṭa form.

For example— in the druta meru, the sixth (even-numbered) compartment has the number 4 which indicates the number of druta-less prastāras that are derived from pluta. The 4 druta-less prastāras of pluta are:

Ś IS SI III

Now the method of determining the serial number of Ś among the 4, is as follows.

In the lowest row of druta meru the third number from last (4) is 2 and the fifth number is 1.

The sum of these two is 2+1=3.

This when subtracted from 4 gives 1.

Thus the given prastāra (Ś) is the first among the 4 druta-less prastāras.

Similarly for the form IS the last unit is guru and it gives the third number from last, namely 2. The unit laghu does not give rise to any number. On subtracting 2 from 4, the remainder 2 obtained indicates the serial number of the form.

In the form SI, the last unit laghu does not give any number. Guru gives rise to number 1 (third from the last). On subtracting this from 4, we get 3 which is the serial number of the given prastāra.

In III all the units are laghu and we get no numbers. Thus there being no number to subtract from 4 we get the value 4 which is the serial number of the given prastāra III.

Thus among the 4 druta-less prastāras. the serial number of Ś is 1, IS is 2, SI is 3 and III is 4.

(ii) *Adhaḥpaṅkti viṣama-koṣṭha uddiṣṭa*[50]

The method is almost similar to that of normal uddiṣṭa, except that after druta is obtained, the method for even numbered compartments is followed.

For example— the number in the fifth (odd numbered) compartment namely 5 is indicative of the 5 one-druta prastāras of OS. Among them the serial number of the form OS is determined as follows.

Since S is obtained through nirantara patita, two numbers 2 and 2 of the compartments prior to the fifth are obtained. Druta does not give rise to any number. Thus the sum of the two numbers obtained i.e. 2+2, is 4. This when subtracted from 5 gives 1 which is the serial number of the form OS.

[50] Ibid., 388.

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Similarly to determine the serial number of ƽO, we find that O (druta) does not give rise to any number. Hence after druta we follow the method for samakoṣṭha (even numbered compartments). Guru gives rise to the number 1 in the third compartment from the last. On subtracting 1 from 5 we get 4 which is the serial number required.

In the form |O| the last unit laghu gives 2. Druta gives rise to nothing. After druta the method of samakoṣṭha comes into operation and hence laghu gives rise to nothing. Finally on subtracting 2 from 5 we get the required serial number as 3.

(iii) *Parapaṅkti uddiṣṭa*[51]

The entire process is similar to that of normal uddiṣṭa. However the laghu resulting from even numbered compartment does not give rise to any number since in even numbered columns the laghu is obtained through apatita.

14. Laghu meru naṣṭa[52]

The naṣṭa process of the lowest row of laghu meru is similar to the normal naṣṭa process. However the lowest row of laghu meru is indicative of the laghu-less varieties and hence due to patita the laghu becomes guru. After that four numbers are omitted and the process is continued. The omitted numbers are not taken into account again. After a guru is obtained, then on omitting the numbers again if the next number is patita, then guru becomes pluta.

The lowest row of laghu-meru reads as below:

1	1	1	2	3	5	7
O	|	O|	ƽ	Oƽ	ƽ́	Oƽ́

Out of the 5 laghu-less varieties in the prastāra of druta-pluta (Oƽ́), the process of naṣṭa for the third variety is as follows.

Subtract 3 from 7. From the remainder 4 the previous number 5 cannot be subtracted and hence druta results. Then on subtracting 3 from 4 we get 1 resulting in guru. Then the next four numbers, namely 3, 2, 1 and 1 are omitted. The last number 1 on being subtracted, results in guru becoming pluta. Thus the third variety has the form ƽ́O.

15. Laghu-meru uddiṣṭa

The uddiṣṭa-processes for laghu-meru, guru-meru and pluta-meru

[51] Ibid., 393–95.
[52] Ibid., 395–97.

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have not been separately described and it has generally been stated that they are similar to the normal uddiṣṭa[53]. The three are being separately explained, though in brief.

The laghu-meru uddiṣṭa is similar to normal uddiṣṭa. The lowest row indicates the laghu-less varieties and hence a guru gives rise to the first number. Then the process continues after omitting 4 numbers. If there is pluta then the number furnished by guru and the number occurring after the omission of 4 numbers are obtained. Druta does not give rise to any number. For example, in the prastāra of O$\acute{S}$, for the variety $\acute{S}$0, the druta does not give rise to any number. And then for pluta we get the number 3 generated by guru and the number 1 (indicative of pluta formation) obtained after omitting 4 numbers (3, 2, 1 and 1). The total is 3+1=4. This when subtracted from 7 gives 3. Thus we know the serial number of $\acute{S}$O to be 3.

16. Guru meru naṣṭa

Just as a patita results in guru in lowest row in a laghu meru, similarly, in the lowest row of guru meru nirantara patita yields a pluta.

To know the first variety among the 14 guru-less varieties of $\acute{S}$, we subtract 1 from 14 and get a remainder 13. In this the figures in the previous compartments, namely, 8 and 5 are patita and yield pluta. This is the first variety.

17. Pluta meru naṣṭa

The mode of this naṣṭa is like the normal naṣṭa. For example, there are 31 pluta-less prastāras among the 33 prastāras of druta-pluta. Now to determine the 30th variety we subtract 30 from 31 and get 1. The numbers in the earlier compartments namely, 18, 10, 6, 3 and 2 are apatita and hence yield 5 drutas. When the last number 1 is subtracted from 1 we get laghu. Thus the 30th variety is IOOOOO.

18, 19. Guru and Pluta meru uddiṣṭa

These two uddiṣṭas are like the normal uddiṣṭas and hence these are not being elaborated here.

Once these 19 pratyayas are understood, the total number of prastāras of any time-unit, the number and form of the druta-less, laghu-less, guru-less, pluta-less prastāras in them; the number and form of the prastāras in them incorporating a particular time unit, can be easily determined.

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[53] Ibid., 408.

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1.2

TĀLA

SECTION C

THE EXPOSITION OF TĀLA IN POST-RATNĀKARA WORKS

INTRODUCTION TO THE TEXTS

There are several works after the Saṅgītaratnākara in which tāla has been expounded. These works can be listed under two classes — 1. those works in which all the aspects of saṅgīta including tāla have been dealt with. 2. works dealing only with tāla. To the first class belong — Saṅgītasamayasāra, Saṅgītopaniṣatsāroddhāra, Saṅgītasudhākara, Ānandasañjīvanaṁ, Saṅgītadāmodara, Rasakaumudī, Saṅgītadarpaṇa, Saṅgītapārijāta, Saṅgītamakaranda, Nartananirṇaya, Anūpa Saṅgīta Vilāsa, Anūpa Saṅgīta Ratnākara, Anūpa Saṅgītāṅkuśa, Saṅgīta Sārāmṛta, Saṅgīta Sūryodaya, Saṅgīta Pāṭha, Saṅgīta Sāroddhāra, Arjunādimatasāra, etc. In the second class can be mentioned those works whose names give the impression that they deal only with tāla. E.g. Tālalakṣaṇaṁ, Tāladaśaprāṇaprakaraṇaṁ, Nṛttatālalakṣaṇaṁ, Tālacandrikā, Tāladīpikā, Tālalakṣaṇaṁ (different work). Apart from these there is another work which is not on music but on sculpture in which music has also received attention. In it there are 41 ślokas on tāla. The name of the work is 'Aparājitapṛcchā', or 'Sūtrasantānaguṇa-kīrtiprakāśaḥ' or 'Sūtrasantānaḥ'.

Besides the two classes mentioned above, another class of treatises can be made in which the origin of the present day Karṇāṭaka system of tāla and the exposition of sūḷādi tālas are found. Of these works three are prominent — Saṅgītapārijāta, Caturdaṇḍi Prakāśikā and Saṅgīta Nārāyaṇa.

In some of the works enumerated above there is special information on tāla so these works have to be dealt with one by one.

SAṄGĪTASAMAYASĀRA

Saṅgītasamayasāra is roughly contemporaneous with Saṅgītaratnākara but contains information not found in the latter or in any earlier work but which is found in many later works. In the earlier works the measure of laghu, the basic unit of tāla, was given in the language of metrics, in terms of the time of utterance of a specific number of short syllables. But in this work the measure is given differently. The time taken to pierce fast with a needle 100 lotus petals piled one upon the other is a 'kṣaṇa'. The other measures are given as follows.

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8 kṣaṇa	=	1 lava
8 lava	=	1 kāṣṭhā
8 kāṣṭhā	=	1 nimeṣa
8 nimeṣa	=	1 kalā
4 kalā	=	1 truṭi
2 truṭi	=	1 ardhadruta
2 ardhadruta	=	1 bindu
2 bindu	=	1 laghu
2 laghu	=	1 guru
3 laghu	=	1 pluta

Two types of time measure have been spoken of—manogā and hastagā. Those contained in the above table are manogā and time units counted with āvāpa, dhruva etc. are hastagā.[1] Measure (in time) can be visualized in two ways, lava, kāṣṭhā etc. are palpable only to the mind and so they are characterised as 'manogā'. On the other hand, saśabda and niḥśabda kriyās like dhruva and āvāpa are manifested through actions of the hands. And so the measuring unit expressed by means of them is called hastagā. Since the first type of measure can be only mentally conceived and not physically represented they are 'subtle' (sūkṣma). The second type of measure being physically represented are 'gross' (sthūla). Pārśvadeva has presented both the subtle and gross measures of time in the form of manogā and hastagā units.

Bharata has also mentioned nimeṣa as a measure but it has been equated with a short syllable. Here the whole order is different. Only laghu, guru and pluta accord with Bharata's and Sārṅgadeva's measure and order. Beginning with laghu if we trace the time duration of nimeṣa it works out to be a 256th part of laghu. In this order nimeṣa etc. are so minute that they cannot be employed in tāla and so Bharata has prohibited their use.[2]

bindu	=	druta	=	1/2
ardhadruta	=	aṇudruta	=	1/4
truṭi	=	aṇuaṇudruta	=	1/8
kalā	=	1/8 × 1/4	=	1/32
nimeṣa	=	1/32 × 1/8	=	1/256

In the mārga tālas nimeṣa is a fifth part of laghu. It is worth investigating when, why and how such a difference crept into the conception of the measures of units of tāla. Even though belonging to the same period, Sārṅgadeva has not mentioned these even by name whereas

[1] S.S.S., 8, 3-8.
[2] N.S., 31, 2 and A.B. on it.

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Pārśvadeva has listed them in such a manner as bespeaks their usage from an earlier period. The measuring units of time, kāṣṭhā, nimeśa etc. were no doubt there in Bharata's time. But they were probably not recognised by Bharata and later authors following the same tradition. Possibly there was another tradition to which belonged these time units. Works following this tradition are probably lost. Pārśvadeva might have been a follower of this tradition.

SAṄGĪTOPANIṢATSĀRODDHĀRA

Saṅgītopaniṣatsāroddhāra is the earliest work in which along with the structure of deśī-tālas, the pāṭas (syllables produced on instruments, particularly drums) have also been given. For example:

			Āditāla			
	ta	ddhi	thau	drai[3]		
	|	|	|	|		
		Śrīraṅga	tāla			
dhigḍitaki	thungḍidigi	thugutakkittā	tattata	taṭakuṭi	dhiṭi	ṭem[4]
|	|		ऽ	|		ऽ

In the Nāṭyaśāstra the syllables of avanaddha vādyas (drums) and the patterns resulting from their combinations have been given. In the Saṅgītaratnākara the hastapāṭas resulting from the combination of syllables, and further, the prabandhas resulting from the combination of the hastapāṭas have been given. But all these have been given only in the chapter on Vādya (instruments) under 'the mode of playing on the instruments'. In the later works beginning with the Saṅgītopaniṣatsāroddhāra, we find the practice of giving the pāṭas or pāṭa compositions set in tālas in the section on Tāla. From this it can be concluded that the pāṭa compositions of Ratnākara, etc. cover the entire range of the use of avanaddha vādyas i.e. these compositions must have been used in accompaniment or in individual performances according to necessity but the pāṭa compositions of later works must have been related to independent performances alone. Even today there are compositions for pakhāvaj, mṛdaṅga, etc. but they are employed not in 'accompaniment' but in independent performances. In accompaniment strokes are improvised on the spot corresponding to the patterns invented by the main singer or instrumentalist.

According to the later work Saṅgītasāroddhāra, pāṭas have been composed because they are useful exercises in practising tāla —

[3] S. Sāro., p. 25.
[4] Ibid., p. 47.

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tālābhyāsopayogitvādatrapāṭo'pi likhyate.[5]

It is to be noted that these pāṭas belong to avanaddha vādyas, not to tāla (ghana) vādyas. It is possible that by the time this work was written tāla had begun to be performed on avanaddha vādyas also to measure gīta, vādya etc. and with this in view fixed patterns of syllables (ṭhekā in today's language) based on the pāṭas were composed for the various tālas, though it has yet to be supported.

Another special feature of the tāla chapter of this work is that tālas have been classified on the basis of the number of mātrās in each of them, beginning with one and going upto ten. The lakṣaṇas are given according to these classes. Only two tālas are of 30 and 60 mātrās each. Since a tāla consisting of one mātrā is very small, the author says that such tālas will be rendered fourfold, before giving their lakṣaṇa (structure).[6] In the one mātrā class tālas of up to $1\frac{3}{4}$ mātrās have been included.

Excepting for the 30 mātrā pūrṇacandra tāla and the 60 mātrā pṛthvīkuṇḍalītāla all the tālas are found in the Saṅgītaratnākara although the structure of some are different from the ones given in this work.

ĀNANDASAÑJĪVANAM

The only point worth mentioning in this work is that the measures of guru and pluta are given not in terms of laghu but in terms of druta—

caturdruto gururjñeyaḥ ṣaṭdrutaḥ pluta ucyate //

i.e. guru is made up of 4 drutas and pluta of 6 drutas. The measure of druta is given as 1/2 kalā. This indicates that kalā meant one laghu.

RASAKAUMUDĪ

In several works of the medieval period tāla has been expounded in terms of its daśaprāṇa-s (10 vital points). The origin of this practice could be traced to this work. Of the available works, Rasakaumudī, Saṅgītadarpaṇa, Saṅgītapārijāta and Nartananirṇaya belong to roughly the same period. Of these the first three speak of daśaprāṇa whereas the fourth does not. The daśaprāṇas are:

kālo mārgakriyāṅgāni graho jātiḥ kalā layaḥ/
yatiḥ prastāra ityuktāstāle prāṇā daśa kramāt//[8]

The daśaprāṇas are, in order, kāla, mārga, kriyā, aṅga, graha, jāti, kalā,

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[5] S.S., p.77.
[6] S.Sāro., p. 24.
[7] Ā. Sañ., p. 2.
[8] Rasa., 4, 95.

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laya, yati and prastāra. Under kāla the measure of units from kṣaṇa to pluta, under mārga the four mārgas dhruva, etc., under kriyā saśabda and niḥśabda kriyās, under aṅga limbs such as druta, guru, etc, under graha atita and other grahas and under jāti, caturaśra, tryaśra tāla jātis are dealt with. The portion dealing with kalā and laya is missing. In other works under kalā dhruvakā, sarpiṇī, etc. and under laya druta etc. are described. Under yati come srotogatā, etc. and finally prastāra is described. The lakṣaṇas of niḥśabda kriyās, āvāpa etc. are given differently.

SAṄGĪTAPĀRIJĀTA

In the Tāla chapter as in other chapters of Saṅgītapārijāta we find certain details regarding tāla which are not available in other contemporary works. The daśaprāṇas of tāla which are found in Rasakaumudī have been given in this work too but the description of some of them is different. Under the first prāṇa namely, 'kāla' the measures of units ranging from kṣaṇa to kalpa have been given.

Time taken to pierce 100 lotus petals	= 1 kṣaṇa
8 kṣaṇas	= 1 lava
8 lavas	= 1 kāṣṭhā
8 kāṣṭhās	= 1 nimeṣa
8 nimeṣas	= 1 kalā
2 kalās	= 1 truṭi
2 truṭis	= 1 aṇu
2 aṇus	= 1 druta
2 drutas	= 1 laghu
2 laghus	= 1 guru
3 laghus	= 1 pluta
10 plutas	= 1 pala
60 palas	= 1 ghaṭikā
60 ghaṭikās	= 1 dina
30 dinas	= 1 māsa
12 māsas	= 1 śarat
(?) śarats	= 1 yuga
1000 yugas	= 1 day of Brahmā
(?)	= 1 vatsara
100 vatsaras	= Brāhmakalpa?[9]

In other works the measures of only the units upto pluta have been given since in tāla only the units from druta or aṇudruta to pluta have

[9] The portion on the measures from śarat to brāhmakalpa is incomplete and fragmented.

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been considered applicable. In Bharata's tradition there has been the practice of giving the measures of the units laghu, guru etc. related to tāla in terms of nimeṣa (the time taken to blink) or laghu akṣara (short syllable). But on the basis of this it is not possible to arrive at the definite measure of laghu according to the present conception of Time. On the basis of Pārijāta it can be understood to a certain extent. The laghu of Pārijāta is the (1/60 × 1/60 × 1/10 × 1/3=) 1/108000th part of a day. According to the present conception in one day there are (24 × 60 × 60 =) 86400 seconds. By dividing the number indicating laghu by the number indicating second (108000 ÷ 86400 =) 1.25 is obtained. This means that the duration of 1 1/4 laghu of Deśī is one second. It should be remembered that the laghu of tāla is equal to the time taken to utter five short syllables of language. Accordingly the relation between laghu and second is as follows.

1 1/4 laghu of tāla	=	1 second
5 laghus of tāla	=	4 seconds
1 laghu of tāla	=	5 short syllables
5 laghus of tāla	=	25 short syllables

Hence in four seconds 5 laghus of tāla or 25 short syllables should be uttered. If kriyā is done on the basis of this measure, the utterance of short syllables or the kriyā of laghu can be easily executed so that their distinct perception or in Abhinava's language 'pṛthagavabhāsa' is possible. The utterance of a short syllable and blinking of the eyelid have been considered equivalent since the same duration is involved in one blink and the utterance of one short syllable.

On the above basis it can be asserted that since the measure of laghu was fixed, in the Mārga and Deśī system there was a standard laya. In the table given above the ardhadruta and bindu of Pārśvadeva have been replaced by aṇu and druta.

In the Nāṭyaśāstra, Saṅgītaratnākara, etc, śamyā and tāla have been defined as the 'pāta' or 'falling' of the right and left hands respectively. But what action is really intended by 'pāta' is not clear. Siṁhabhūpāla has said 'tālikotpātanaṁ' which means to clap. The action of clapping is accomplished only by the falling of or striking of, one hand on the other. In Saṅgītapārijāta śamyā and tāla have been defined very clearly:

śampā (śamyā) dakṣiṇahaste tu yadā vāmena tāḍanam/[10]
tāḍanaṁ dakṣiṇenaiva tāla(lo) vāme kare punaḥ/[11]

i.e. the beating of the right hand with the left is śamyā and the beating

[10] S. Pār., 235.
[11] Ibid., 236.

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of the left hand with the right is tāla. But the definitions have got reversed here since according to earlier authorities the falling of the right hand is śamyā and that of the left is tāla.

Eight jātis of laghu have been enumerated based on the number of syllables — ekākī, pakṣiṇī, tryasra, catasra, khaṇḍa, vṛttu(vṛtta), miśra and saṅkīrṇa. According to 'ekādivarṇasambhavā' ekākī, pakṣiṇi, etc. indicate respectively 1, 2, 3, 4, 5, 6, 7 and 8 syllables in laghu whereas according to other works and the present day conception 1, 2, 6 and 8 syllables have no place in jāti and the names ekākī, pakṣiṇī and vṛtta are not there. Saṅkīrṇa is considered to consist of 9 syllables not 8. While relating jāti and laghu the statement in Pārijāta that the duration of laghu is according to jāti is worthy of special note. The earliest reference to the relation between laghu and the jāti of tāla is found in this work.

Under the limb named 'kalā' the kalās dhruvakā, sarpiṇī, etc. have been prescribed in the four types of vādya. Elsewhere there are references to their execution by the hands alone, not on instruments.

This text differs from others in the description of yatis also. Srotogatā has been defined as the yati which begins in druta and ends in madhya or which begins in madhya and ends in vilambita and gopucchā has also been defined as beginning in madhya and ending in vilambita. There has been a reversal in the definition of srotogatā and so it is like gopucchā. The three different orders which have been spoken of in each yati are not to be found in Pārijāta.

The text contains the names of about 165 tālas of the deśī class of which descriptions complete or incomplete of 158 are available. Eight types of Rikkā tāla based on the varṇa gaṇas of metrics have also been described. Many of the names of tālas correspond with those in Saṅgītadarpaṇa. Pāṭas have also been given in 15 tālas. The mutual ratio of the units laghu, druta, etc. of tāla can be seen in the combinations of pāṭas also. Let us take the examples of Brahma tāla and Iḍāvān. The structure of Brahmatāla is IOIOOIOOOI. If we match these units with the pāṭas given for Brahmatāla the following structure results.

	I	O	I	O	O	I	O	O	O	I
1.	tatadhimi	kiṭa	dhimithoṁ	taga	taga	dhimitaga	naga	dhadhi	gaṇa	takathoṁ
2.	tathariki	dhimi	tathariki	thari	thari	dhimithari	kuku	dhadhi	gaṇa	thoṁ (?)
3.	kundariki	kuku	kundariki	dāṁ	dāṁ	dhimi(?)	dhimi	dhadhi	gaṇa	thoṁ(?)
4.	jhejhaka	kiṇa	saganaga	taga	dhimi	tagataga	naga	dhadhi	gaṇa	thoṁ(?)

The structure of Iḍāvān is O I O O I and the pāṭa structures are as follows.

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	O	I	O	O	I
1.	dhimi	kiṭanaga	taga	dhimi	nagathoṁ
2.	naga	tagadhimi	jhaga	naga	dhimithoṁ
3.	thari	nagathari	thari	naga	tharithoṁ
4.	kiṇa	tatakuku	naka	dāṁ	kukuthā
5.	thari	dhimithari	thāthā(?)	dhadhi	gaṇathoṁ

In almost all these, syllables are of four mātrās in laghu and of two mātrās in druta.

SAṄGĪTADARPAṆA

In this work there are four grahas — sama, atīta, anāgata and viṣama and the names — tāla, vitāla, anutāla and pratitāla respectively are also given for them. After giving the structure of the 120 tālas found in Ratnākara, another 104 according to a different school are given, which, excepting a few are not found either in the Ratnākara or in any previous or contemporary work excepting Saṅgītapārijāta. The names of some of them are—iḍāvān, kumbha, lakṣmī, kuṇḍanācī, kulla, raccā, ṣanni, mahāsanni, yatiśekhara, indrakuṇḍalī, svarṇameru, etc.

NARTANANIRṆAYA

In Nartananirṇaya 6 sādhanas (devices) instead of 10 praṇas have been spoken of and these are — kriyā, mārga, graha, parivarta, laya and yati. They are basically the constituents of mārgatālas.

SAṄGĪTAMAKARANDA

In this work the distinction between mārga and deśī has not been made, although the daśaprāṇas and tālas of the deśī class are found in it. It traces the origin of the five mārga tālas to the five faces of Sadāśiva and gives their colour, caste, and yati which are not found in other works. These five tālas have been considered effective in absolving one of the sins of brahma hatyā (killing a brāhmaṇa), surāpāna (drinking), svarṇasteya (stealing gold), talpaga (adultery) and all of them together. The deśī tālas have also been described as destructive of sin, equal to sacrifices in effect leading to expansion of kingdom, attainment of progeny, destruction of enemies, bestowal of good fortune, health, expertise in erotics and in the fame of kings.[12]

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[12] S.M.,p. 33.

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ANŪPASAṄGĪTARATNĀKARA, ANŪPASAṄGĪTAVILĀSA, ANŪPASAṄGĪTĀṄKUŚA

In these three works written by Bhāvabhaṭṭa several verses have been incorporated verbatim from the Saṅgītaratnākara. It should be noted that the measures of laghu, guru, etc. have been given according to the Āñjaneya school of thought. These measures are in the same form as in Saṅgītasamayasāra, consisting of kṣaṇa, kāṣṭhās, lava, etc. If this reference to the Āñjaneya school is authentic it can be said that the notion of daśaprāṇas has come down from much earlier times.

APARĀJITAPṚCCHĀ

In this work the subject matter has been presented in the form of a dialogue between Viśvakarmā and Aparājita posed by the latter in which the former answers the questions. The following verses which speak of the importance of tāla are worth quoting.

yataḥ pravartate vādyaṁ rathe vai pathikā yathā//
samastaṁ vai tālavādyaṁ tālahīnaṁ na vidyate/
tālahīnaṁ tathā vādyaṁ cakṣurhīno yathā naraḥ//
karahīnā yathā śaktirvinā mantraiśca rājyakam/
tālahīnaṁ tathā vādyamāvāso dīpakairvinā//
tāla ādyaḥ samasteṣu rūpake nṛtyaśāsane/[13]

In other words vādya proceeds in tāla in the same way in which a traveller proceeds in a carriage. There is no vādya which is devoid of tāla. The vādya without tāla is like the man without eyes, power without a hand, kingdom without a minister, and a house without a lamp. In all rūpakas (probably dance-based compositions) for the control of nṛtya (dance) tāla is the first necessity.

The five mārga tālas and their structures and kalā-vidhi have been given but in several places the descriptions are extremely vague. The importance of this work lies in the fact that although it is on sculpture, it contains useful information on music also.

In most of the works enumerated at the beginning of this section there is mere repetition of the same information. Probably, considering it improper to leave out of account mārga tālas and their principles, their names have been mentioned but very brief and sometimes incomplete descriptions have been given although, because of the evolution and spreading of deśī saṅgīta, mārga tālas had gone out of use. And even if mārga tālas were in use they were handled like deśī tālas as types of time-measure, no significance being any longer attached to

[13] A.P., Sūtra 237, 11-14.

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their purpose, fruit, mode of employment, etc. Saśabda and niḥśabda kriyās, yati, mārga, graha, etc. were disappearing from practice. On the other hand, the trend in most works is towards the description of the units connected with deśī tālas, the names and number of deśī tālas, and the elaboration of their structures, prastāras, naṣṭa-uddiṣṭa and merus. Several works confine themselves to the description of deśī tālas alone. In the exposition of mārga tālas most of the works have merely followed Saṅgītaratnākara, some quoting verses verbatim from Ratnākara, e.g. Saṅgītasārāmṛta of Tulajā.

THE NUMBER OF DEŚĪ TĀLAS IN VARIOUS WORKS

There is great variation in the number of deśī tālas listed by various works. Although for the most part the structures correspond with those given in Saṅgītaratnākara, here and there they differ. The names of some tālas also differ. We give below a table of the number of deśī tālas listed in these works so that the range of variation is clear.

Sr. No.	Name of Work	No. of tālas	Special remarks
1.	Saṅgitasamayasāra	101	5 mārga, 96 deśi, structures incomplete.
2.	Saṅgitopaniṣatsāroddhāra	98	Structure given with pāṭākṣaras.
3.	Saṅgitasudhākara	109	Different manuscripts.
	Saṅgitasudhākara	105	
4.	Ānandasañjīvanam	130	
5.	Saṅgitadāmodara	60	
6.	Rasakaumudī	37	5 mārga, 32 deśi tālas.
7.	Saṅgitapārijāta	173	5 mārga, 168 deśī, many names corrupt and descriptions fragmentary. In some pāṭas have also been given.
8.	Saṅgītadarpaṇa	224	
9.	Saṅgitamakaranda	101	No. given at outset is 101. Names of 87 given, lakṣaṇas of 105 out of which 5 mārga, 100 deśī tālas.
10.	Nartananirṇaya	85	Different manuscripts.
	Nartananirṇaya	86	
11.	Anūpasaṅgitavilāsa	244	
12.	Anūpasaṅgītaratnākara	50	Only collection of tālas found in Anūpasaṅgitavilāsa. After 50 lakṣaṇa missing.
13.	Anūpasaṅgītāṅkuśa	15	Lakṣaṇas of 15 tālas used in the sālagasūḍa named dhruva.
14.	Saṅgitasārāmṛta	—	Takes verses verbatim from Ratnākara.
15.	Saṅgitasūryodaya	120+121	Gives lakṣaṇas of 120 and another 121 different from 120.
16.	Saṅgitapāṭha	—	Fragmented.
17.	Saṅgitasaroddhāra	36	
18.	Arjunādimatasāra	—	Deśī tālas not given.
19.	Tālalakṣaṇam	—	Deśī tālas not given.
20.	Tāladaśaprāṇaprakaraṇam	—	Deśī tālas not given.
21.	Nṛttatālalakṣaṇam	4	Fragmented.
22.	Tālacandrikā	—	Only alaṅkāras in sūḷādi tālas, no deśī tālas.
23.	Tāladīpikā	223	
24.	Tālalakṣaṇam	—	Deśī tālas not given. Only explanation of principles of tāla.

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CHANGES IN THE CONCEPTION OF TĀLA

A study of medieval works reveals that an exposition of the main principles of tāla was undertaken by these works too. So far as mārga tālas are concerned there is no possibility of change and so those works which spoke of them followed the Ratnākara in style. But the manner of description of certain elements had undergone change, varieties of some of them increased in number and the forms of some underwent change. All these need to be discussed.

UNITS

The smallest unit of deśī tālas was druta but in these medieval texts units were reduced upto 256th part of a laghu. For instance, Saṅgīta-darpaṇa speaks of variation in kalā based on 12 mārgas.

sarveṣāṁ matamāśritya mārgā dvādaśadhā kṛtāḥ//
teṣāṁ mārgaprabhedānāṁ kalābhedānpracakṣmahe/
tadardhārdhaprabhedena śāstratassampradāyataḥ//[14]

By progressively halving a kalā in the 12 mārgas, the value of kalā in each mārga keeps getting reduced.

Mārga	Value of Kalā
Dakṣiṇa	8 mātrā
Vārtika	4 mātrā
Citra	2 mātrā
Citratara	1 mātrā
Citratama	1/2 mātrā (druta)
Aticitratama	1/4 mātrā (aṇudruta)
Caturbhāga	1/8 mātrā (kalikākṛti)
Truṭi	1/16 mātrā
Aṇutruṭi	1/32 mātrā
Gharṣaṇa	1/64 mātrā
Aṇugharṣaṇa	1/128 mātrā
Svara	1/256 mātrā

From the point of view of arithmetic these varieties are acceptable but such small units are not suitable to art from the practical point of view.

Mārga:In the Ratnākara there are four mārgas, although in the earlier work Saṅgītacūḍāmaṇi 6 mārgas have been mentioned. In the portion of Saṅgītadarpaṇa cited above 12 mārgas are enumerated. No reference to this is available in any other work. The exposition of the daśa-prāṇas is almost the same in Rasakaumudī and Saṅgītadarpaṇa but the twelve mārgas and the division of kalā according to them is not found

[14] S.D., 654-55.

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in Rasakaumudī. The author of Darpaṇa has extended the notion of mārga unduly. In reality 'mārga' has relevance only to mārgatālas, it had no place in deśī tālas.

The measure of units of Tālas: In order to fix the duration of laghu, guru and other units of tāla instead of nimeṣa or akṣarakāla the use of the time taken for the piercing of lotus-petals has already been mentioned.[15] From this it can be inferred that mārgatālas were more closely related to metres whereas in deśī tālas in the texts being discussed here the connection was altogether broken or too loose, since the duration of utterance of short syllables is related to metrics whereas the other measures are completely unrelated to metrics.

The relation between unit and beat: Aṇu, druta, laghu, guru and pluta—in these five basic units how the beat of the hand has to be accomplished is explained as follows: in aṇu a very minute beat, in druta a subtle beat, in laghu a complete beat, in guru a beat followed by a jerk upwards of the hand and in pluta a beat followed by circular movement of the hand.[16] The time taken for these beats has already been specified, but to enable one to visualise this duration, the distance which must separate the two hands in each of these beats has also been given.

sārdhatriṣaṭdvādaśāṣṭādaśairvādyontare'ṅgulaiḥ//[17]

i.e. in the above mentioned beats a distance of respectively 1½, 3, 6, 12 and 18 aṅgulas (literally finger) must separate the two hands.

It is to be remarked here that although the time units were given in terms of druta, etc. and these durations were expressed by the beats an effort was made to avoid the use of instruments and express the units through the simple device of hand movements. And to make these movements as precisely expressive of the units as possible and to standardise them both visual and aural media were made use of. In every day affairs too in order to express fully a visual or aural fact the help of the other is availed of.

Graha: To sama, atīta and anāgata grahas was added viṣama, about which it has been said:

viṣame niyamo naiva prānte cādye budhairmataḥ/[18]

i.e. in viṣama no rule concerning beginning or end is to be followed. But the pertinence or significance of this statement is not clear as atīta and anāgata are also types of viṣama. What is intended by the 'unregulatedness' of

[15] Rasa., 4, 97-100; S.D., 638-41.
[16] Rasa., 118; S.D., 683-84.
[17] S.D., 684.
[18] Rasa., 4, 125; S.D., 695.

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beginning and end, and where it is to be applied, are not clear. But in nearly all later works there is a reference to viṣama graha.

Other names have also been given to the grahas—tāla, vitāla, anutāla and pratitāla.[19]

In Rasakaumudī, Saṅgītadarpaṇa, etc. there is a reversal in the sense of atīta and anāgata. According to the ancient school, the taking up of tāla before gīta, etc. was called atīta and the taking up of tāla after the commencement of gīta etc. called anāgata graha. But here the taking up of the gīta first is called atīta and the taking up of gīta later called anāgata.[20]

Jāti: Upto the Saṅgītaratnākara and Saṅgītarāja jāti indicated the nature of tālas. Caturaśra and tryaśra were related to the number of pādabhāgas in the tāla or the number 4 or 3 of kalās indicative of even and odd. In saṅkīrṇa there was the mixture of caturaśra and tryaśra and by their splitting up khaṇḍa tālas were formed which consisted of 5, 7, 9, 10 or 11 kalās. But kalā was of the form of guru and its value was unchangeably fixed at 10 short syllables. It appears that a great change took place in the concept of jāti in the late medieval period.

A change in the concept of jāti is seen for the first time in Rasakaumudī and Saṅgītadarpaṇa. In them mention is made of five jātis—caturaśra, tryaśra, khaṇḍa, miśra and saṅkīrṇa consisting respectively of 4, 3, 5, 7 and 9 varṇas (syllables) in a mātrā.[21] What is meant by varṇa here has not been made clear. Varṇa number here probably conveys the same meaning as it does later in the tāla system of the South where it is the basis of the five jātis of tāla by denoting the measure of laghu according to the jāti. This conjecture is strengthened by the Saṅgītapārijāta which belongs to the same period.

Yati:To the samā, srotogatā and gopucchā were added the mṛdaṅgā and pipīlikā yatis. Both names are apt. The first mention of these is found in Rasakaumudī.

madhye sūkṣmalayā prānte sthūlā jñeyā pipīlikā/
pipīlikāviparyāsānmṛdaṅgā yatirucyate//[22]

These two are not totally new yatis. Appending gopucchā to srotogatā results in pipīlikā and appending srotogatā to gopucchā results in mṛdaṅgā yati. The shape of a mṛdaṅga is narrow at the ends and wide in the middle, in the same way at the beginning and end of mṛdaṅgā yati there is fast laya and in the middle slow laya. Saṅgītadarpaṇa speaks of

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[19] S.D., 695.
[20] Rasa., 4, 124-26; S.D., 693-94.
[21] Rasa., 4, 126-27; S.D., 698-99.
[22] Rasa., 4, 137.

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three types of this yati—1. druta at the beginning and end and vilambita in the middle, 2. druta at the beginning and end and madhya in the middle and 3. madhya at the beginning and end and vilambita in the middle.[23]

Pipīlikā is the opposite of this—slow in the beginning and end and fast in the middle. It is also of three kinds:

1. vilamba in the beginning and end and druta in the middle,
2. madhya in the beginning and end and druta in the middle,
3. vilamba in the beginning and end and madhya in the middle.[24]

DISAPPEARANCE OF THE DISTINCTION BETWEEN MĀRGA AND DEŚĪ TĀLAS

Apart from these, a big event which seems to have occurred is the disappearance of the distinction between mārga and deśī tālas. Although the author of Saṅgītadarpaṇa describes these two classes of tālas separately under two headings mārga and deśī, in the Saṅgītasamayasāra, Saṅgītopaniṣatsāroddhāra, Saṅgītadāmodara, Rasakaumudī and other later works the names and structures of mārga and deśi tālas are given together and the total number of tālas is also given taking into account both mārga and deśī tālas. It is probable that after the disappearance of the kalā, kriyā sequence, etc. of the mārga tālas they were employed like the deśī tālas. In the description of the structure of tālas, mārga tālas are taken up first, and so it appears that these were more important than the deśī tālas. This practice seems to have continued right upto the 18th century work Saṅgītanārāyaṇa because in this work too, which leans more towards recording contemporary practice than towards preserving tradition, the names and lakṣaṇas of mārga tālas are given first. Therefore it can be considered that upto the 18th century mārga tālas were more or less in use.

THE NEW TURN IN THE HISTORY OF TĀLA

In the first quarter of the 17th century a sharp turn came in the development of our tāla system which gave birth to the South Indian tradition of tāla distinct from that of the North. The first evidence of this tradition is available in the Caturdaṇḍīprakāśikā and the Saṅgītapārijāta.

CATURDAṆḌĪPRAKĀŚIKĀ

In this work, while describing alaṅkāras the author has listed 8

[23] S.D., 714-15.
[24] Ibid., 715-16.

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well-known alaṅkāras which are patterns of svaras exemplifying a particular tāla. In them 8 tālas are demonstrated—jhompaṭa, dhruva, maṭhya, rūpaka, jhampā, tripuṭa, aṭhatāla and ekatāla. Of these the 4 names—dhruva, maṭhya (maṇṭha), aṭha (aḍḍa) and ekatāla (ekatālī) have been taken from the sālagasūḍas. (For details about sālagasūḍa see Prabandha chapter). Leaving jhompaṭa the other seven tālas are even now prevalent in Karṇāṭaka music. Only these seven tālas are in vogue in the South today, the other mārga and deśī tālas have nearly lost their identity. The structure of these 7 tālas now is nearly what it was in the Caturdaṇḍīprakāśikā.

In the table below are given the names, svara forms, tāla structure, etc. of the alaṅkāras given in Caturdaṇḍīprakāśikā.

No.	Name of Alaṅkāra	Structure	Form	Remarks
1.	Jhompaṭa	2 druta, 1 laghu	sari, gama, padhanisa; sani, dhapa, magarisa	In the alaṅkāra druta=2 akṣaras, laghu= 4 akṣaras.
2.	Dhruva, 2 types	1) Nāṭyadaṇḍi — 1 laghu = 4 akṣaras 1 guru = 10 akṣaras 2) Vīṇā vādya— 2 laghus = 8 akṣaras 1 laghu śekhara = 6 akṣaras	sarigamagari, sarigari, sarigama; rigamapamaga, rigamaga, rigamapa	The alaṅkāra follows neither type since in both in the beginning there is no six-akṣara unit. In nāṭyadaṇḍi laghu = 4 akṣaras and guru = 10
3.	Maṭhya	1 druta, 2 laghu	sari, garisari, sarigama; riga, magariga, rigamapa	
4.	Rūpaka	1 druta, 1 laghu	sari, sarigama; riga, rigamapa	
5.	Jhampā, 2 types	1) Naṭyajhampā 1 aṇudruta, 1 druta, 1 laghu-śekhara = 1+2+7 =10 akṣaras. 2) Vāggeyakāra jhampā— 1 virāmānta druta, 1 laghuśekhara = 3+7 akṣaras.	sarigasarisari, ga, mā; rigamarigariga, ma, pā	The akṣara division in the alaṅkāra is 7+1+2 which is not found in either type.
6.	Tripuṭa	2 druta, 1 virāmānta druta	sari, gasa, rigama; riga, mari, gamapa	
7.	Aṭhatāla	2 druta, 2 laghu= 2+2+5+5= 14 akṣaras.	sari, iga, a sāriga, a mā mā; riga, ama, a rigama, apapā.	Laghu is of 5 akṣaras.
8.	Ekatāla	1 druta		Since this tāla is not pleasing the author advocates the use of adi tala of four akṣaras.

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Looking at the lakṣaṇa and form of these alaṅkāras it becomes clear that in them the values of aṇudruta and druta are fixed at 1 and 2 akṣaras respectively, but the values of laghu and laghuśekhara vary e.g. in aṭhatāla, instead of being equal to 4, laghu is equal to 5 akṣaras. The value of laghuśekhara is 6 in dhruva and 7 akṣaras in jhampā. Guru should be exactly double the value of laghu hence if laghu is equal to 4 akṣaras guru should be equal to 8, but in dhruva guru is equal to 10 akṣaras. This means that the value of some units is fixed and of some variable. Since there is no mention of the five jātis of tāla and their akṣarakāla here, it is difficult to say which jāti of the tālas is followed in the alaṅkāras, or whether they are related to the system of tāla jātis of the later period.

Veṅkaṭamakhī has given the name 'sūḷādi tāla' to the seven tālas beginning with dhruva—

etāndhruvādikānsapta tālānsūḷādisaṁjñakān/[25]

These tālas are prescribed to be used in 'gītas' i.e. sālaga sūḍas. In sālaga sūḍas no other tālas besides these are used.[26] From this it is clear that by the first half of the 17th century the notion of sūḷādi saptatāla had become established and deśī tālas were used in the prabandhas.[27]

In the deśī tālas the value of laghu could be 4 to 6 akṣaras. This means that after establishing the laya based on the value of laghu which could be four, five or six, druta, guru and pluta are to be employed in accordance with this value since they do not have absolute values but have values determined in relation with laghu at respectively half, twice and thrice its value. The feature which exhibits the greatest indeterminateness in sūḷādi tālas is that the other units do not change their value in relation to laghu.

SAṄGĪTAPĀRIJĀTA

In this work alaṅkāras based on the seven tālas and intended for use in songs are given. The names are different from those of Caturdaṇḍī but except for the jhompaṭa of Caturdaṇḍī all the sūḷādi tālas are used although at places there are differences in the form.[28] A table based on the information from Saṅgītapārijāta is given below.

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[25] Catur., Svaraprakaraṇa, v.111.
[26] Ibid., 112-14.
[27] Ibid., 113.
[28] S.Pār., Ist Kāṇḍa, 279-88.

NO.	NAME OF ALAṄKĀRA	FORM	TĀLA	REMARKS
1.	Indranīla	sarigamagari, sarigari, sarigama	Dhruva	Similar to dhruva alaṅkāra of Caturdaṇḍī.
2.	Mahāvajra	sari, garisari, sarigama	Maṇṭha	Similar to maṭhya alaṅkāra of Caturdaṇḍī.
3.	Nirdoṣa	sari, sarigama	Rūpaka	Similar to rūpaka alaṅkāra of Caturdaṇḍī.
4.	Sīra	sari, sariga, sarigama	Jhampa	In Caturdaṇḍī the alaṅkāra is of the form 7+1+2. Here it is of the form 2+3+4.
5.	Kokila	sariga, sarigama	Tripuṭa	In Caturdaṇḍī form of the alaṅkāra is not available but the division is 2+2+3.
6.	Āvarta	sarigarisari, sari, sarigama	Aḍḍatāla	In Caturdaṇḍī there is aṭhatāla in which there are 14 akṣaras. Here there are only 12.
7.	Sadānanda	sarigama	Laghutāla	In Caturdaṇḍī the last alaṅkāra is to be in āditāla. In that too, four akṣaras have been mentioned although the form of the alaṅkāra has not been given.

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The characteristics of the tālas used in these alaṅkāras have been given although in a haphazard way in the Tāla prakaraṇa of Saṅgīta — pārijāta within the section on sūḍādi tālas. In the tālas used in the alaṅkāras only the units druta, laghu, drutavirāma and laghuvirāma occur. The duration of virāma is not fixed but as mentioned in Saṅgītaratnākara (by Kallinātha) virāma augments by half the value of the time unit to which it is attached. Thus 2 svaras are sung to a druta, 3 to a druta virāma, 4 to a laghu and 6 to a laghu virāma. The tālas underlying these alaṅkāras are in the catasra jāti since the laghu has 4 svaras. Thus we see that among the available works basically it is in the Saṅgītapārijāta that we find tāla jātis being related to the value of laghu.

TĀLACANDRIKĀ

Besides these two works, in the Tālacandrikā of Virūpākṣa also the description of the seven tālas dhruva, etc. is found. Tālas are of the five jātis, caturaśra, etc. and the structure of tālas is given according to the jāti. It has also been mentioned which tālas have to be used in which jātis e.g. rūpaka, dhruva and maṭhya have all the jātis and jhampa and tripuṭa are of the caturaśra jāti. But while giving the structures of tālas, all five jatis have been given for each tāla. The values of druta and aṇudruta are fixed at 2 and 1 akṣaras. But the value of laghu, and in accordance with it, the values of guru and pluta, vary with the jāti. For instance, the form of dhruva tāla is given in accordance with the jātis. The structure of dhruva tāla is— laghu, guru, druta.

Caturaśra	—	4+8+2	= 14
Tryaśra	—	6+12+2	= 20
Miśra	—	7+14+2	= 23
Khaṇḍa	—	5+10+2	= 17
Saṅkīrṇa	—	9+18+2	= 29

Here the value of laghu varies with the jāti and the value of guru varies with the value of laghu.

Looking at the forms of the tālas given in Tālacandrikā and the seven tālas of the present day Karṇāṭaka system, it becomes clear that Tālacandrikā falls between Caturdaṇḍīprakāśikā and the present day tāla system. In Caturdaṇḍīprakāśikā, barring druta and aṇudruta, the other units vary in value, but there is no mention of the five jātis of tāla or their forms. On the other hand, in present day tālas there are the five jātis, but only laghu is variable, not the other units. In the Tālacandrikā the form of laghu-guru also changes and the five jātis are also there which will be clear from the table given below. Here, leaving out the alaṅkāra, we give the pāṭākṣaras given in them.

No.	Name of tāla	Structure	Jāti	Akṣarakāla	Pāṭākṣara	Remarks
1.	Dhruva	laghu, guru, druta	Caturaśra,	4+8+2	ndattaddhā	Structure is different from Caturdaṇḍī.
			Tryaśra	6+12+2	tā tai tai/ nda ttaddhā	
			Miśra	7+14+2	tā tai, tā tai, tā dhendattaddhā	
			Khaṇḍa	5+10+2	tā tai tai/tā dai da ttā ddhā	
			Saṅkīrṇa	9+18+2	tā tai tai/tā tai dai tandattaddhā	
2.	Maṭhya	laghu, druta, laghu	Caturaśra	4+2+4		In Caturdaṇḍī the laghu druta order is different.
			Tryaśra	6+2+6		
			Miśra	7+2+7		
			Khaṇḍa	5+2+5		
			Saṅkīrṇa	9+2+9		
3.	Rūpaka	druta, laghu	Caturaśra	2+4		
			Tryaśra	2+6		
			Miśra	2+7		
			Khaṇḍa	2+5		
			Saṅkīrṇa	2+9		
4.	Jhampa	aṇudruta, druta, laghu	Caturaśra	1+2+4		In Caturdaṇḍī instead of laghu there is laghuśekhara.
			Tryaśra	1+2+6	tai tai ntar dhā	
			Miśra	1+2+7		
			Khaṇḍa	1+2+5		
			Saṅkīrṇa	1+2+9	tai tai nda tta ddhā	
5.	Tripuṭa	3 druta virāmānta			mandā ttā ddhā	In the abence of laghu, no jātis. Structure is somewhat different in Caturdaṇḍī.
6.	Aṭaṭāla	laghu, 2 druta, laghu	Caturaśra	4+2+2+4	tattā ndhai nda tta ddhā	In Caturdaṇḍī the order is different.
			Tryaśra	6+2+2+6	tā tai tai/ ttā tai ndā tta ddhā	
			Miśra	7+2+2+7	tā tyaityai/tā tyai tyai nda tta ddhā	
			Khaṇḍa	5+2+2+5	ntyai ndā tta ddhā	
			Saṅkīrṇa	9+2+2+9	ttā tyaityai/ttā tyai/tā ttyai tyai dai/ndā ttā ddhā	
7.	Ekatāla	druta				Since there is no laghu there cannot be jātis in it.

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SAṄGĪTANĀRĀYAṆA

The tāla exposition in this work throws much light on contemporary practice and much information is available on new developments in the conception of tāla.

In the Saṅgītanārāyaṇa there is very little theoretical discussion, it devotes itself to the description of current practice and the definition of terms connected with practice. So there is no discussion of the daśa-prāṇas of tāla. The form of kriyās such as saśabda is different from their ancient form. Speaking of the proportion in which the guru and pluta units stand to laghu it says that laghu consists of a beat, guru of a beat and a silent kriyā and pluta of a beat and 2 silent kriyās. In other words niḥśabda kriyā serves to extend a saśabda kriyā, it has no independent existence.

The author gives the structure of the nine tālas used in sālagasūḍas and together with it, examples of songs—ādi, yati, niḥsāru, aḍḍa, tripuṭa, rūpaka, jhampa, maṇṭha and ekatālī. He mentions that in Utkal one of the varieties of niḥsāru is called 'sarimāna' which the author of Gītaprakāśa has called 'paḍitāla'.

In this work the arrangement of the units in tālas is given but their duration value, i.e. the akṣarakāla of laghu (the jāti of tāla) has not been mentioned anywhere, although by the 16th century the five jātis of tāla and the variability of laghu in them had become established. From this it can be surmised that in Utkala the five jātis of tāla and the variability of the value of laghu as in the South were unknown although the names of most tālas correspond with those prevalent in Southern works (such as Caturdaṇḍīprakāśikā). The names of tālas prevalent in Orissa today are the same as those given in this work.

The information given by Saṅgītanārāyaṇa regarding 'graha' and 'māna' is very important from the point of view of contemporary as well as present day practice, hence it is useful to acquaint ourselves with this work.

Graha: Through the sama, atīta and anāgata grahas, basically, the commencement of gīta and tāla with respect to each other is expressed. But in this work this concept seems to have undergone a change. What has been expressed here by atīta is that, if the song starts from a mātrā other than the starting mātrā the starting mātrā comes after and the other mātrā first hence the song starts, from the point of view of tāla, when the initial part of gīta is already over. Or in other words the first mātrā (of tāla) comes after the song has begun therefore it is called atīta graha. In the words of the author—

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kalā yā tu patiṣyanti paścāt sā prathame yadi/
vinyasya gīyate tālastadatītagrahaḥ smṛtaḥ//
lakṣaṇamatikramya gṛhyata ityatra grahaḥ/ yathā gītagovinde—
'śiśira śitala mañjuvañjulamṛdulaviṣacayasaṅkulaṁ' ityādi
yatitālena gīyate. tatra hi prathamaṁ laghudvayaṁ, paścād
drutadvayaṁ atra prathamaṁ drutadvayaṁ patati, prānte
laghudvayameva.[29]

The form of yatitāla is ||OO. We find the same form in Saṅgīta-ratnākara. The author wishes to say that leaving the two laghus in the beginning, if one begins with OO, the form of the tāla will become OO||. In this way if the kalās (OO) which were at the end come first, it is atīta graha. This is closer to the 'sam' of present day tāla because here the emphasis is not so much on the beginning of gīta and tāla as upon the starting mātrā of the tāla. After the elapsing of the starting mātrā of the tāla the gīta starts at some other point and hence it is called atīta graha.

The anāgata graha seems to be related to the gīta, the melodic structure and tāla. About anāgata graha this work says—

gītārambhādyadā pūrvaṁ samuccāryākṣaradvayam/
tālasya nyasanāduktastadaivānāgato grahaḥ//
atra gītādau yadakṣaramadhikaṁ gṛhyate tadanāgatam.
tālābhyantare kadāpi na praviṣṭam.
Yathā—
jaya jaya kamalākuca candanamaṇḍanavakṣasthala durjana-
khaṇḍana-saṇḍhāsana-daṇḍanapaṇḍita puṇḍarīka-locanu ā/
atra niḥsāritāle jayajayetyakṣaracatuṣṭayaṁ tālabāhyameva.
kamaletyārabhya tālaḥ paṭhati.[30]

This means that sometimes the musical structure of the text is such that if some syllables of the text were to be repeated they would not come within the tāla cycle and hence have to be left out while repeating. And so the relation between gīta and tāla has been called anāgata. In the example given the words 'jaya jaya' are said to be extra as they do not come within the tāla and are left out when the tāla commences. This means that either (1) the starting point of the tāla ('sam' in today's context) is on the 'ka' of 'kamalā,' and so 'jaya jaya' is outside the tāla, 'extra,' or (2) the musical form of this song is such that while repeating the first line, 'jaya jaya' will have to be left out.

From the conception of graha seen above, it can be inferred that

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[29] S.N., p. 73.
[30] Ibid., p. 72-73.

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the notion of 'sam' as the starting point of tāla had already come into being because here keeping in mind the starting point or the first mātrā of tāla, the definitions of atīta and anāgata have been given.

Māna: This word indicates the ending of the tāla. In earlier works there is no mention of this word or concept. Two types of māna have been spoken of—if the tāla is ended on the second mātrā of the dhruva, it is 'varddhamāna' and if it is ended on the last mātrā it is 'hīyamāna'. Hīyamāna is called ṭāṅkamāna in the language of Utkala. In the words of the author—

tālaviśrāmakāritvānmānaṁ tālasamāptikṛt//
tacceddhruve dvitīyāyāṁ kalāyāṁ nipatettadā/
āvarto vardhamānākhyastāle tālajñasammataḥ//
mānaṁ dhruve tvantimāyāṁ kalāyāṁ nipatedyadā/
āvarto hīyamānākhyastadā prokto maniṣibhiḥ//[31]

The meaning of 'dhruva' is not clear. But if it means the first part of the song (dhruva dhātu), we can understand (mānas) as the second and last mātrās of that part. In that case these have to be looked at in relation to the first mātrā of the song. If the first mātrā is understood as the sama of the song , 'varddhamāna' and 'hīyamāna' come close to the 'atīta' and 'anāgata' of today's 'sam'. Of these, in the first the 'sam' of the tāla is shown on the second mātrā or between the sam and the second mātrā and in the other on the last mātrā or between the last mātrā and the sam of the tāla. From the point of view of the end point of tāla varddhamāṅa and hīyamāna are also nearly of this form.

[31] Ibid., p. 74-75.

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1.3

TĀLA

SECOND D

TĀLA IN PRESENT PRACTICE

In this section we shall examine the conception of tāla in present day practice and try to discover what use is made of ancient principles in today's practice, which technical terms of the ancient period are still in vogue and what they mean today, which new terms have replaced them, whether mārga and deśi have any relevance now or not, etc.

CHANGES IN THE MEDIUM OF EXECUTION OF TĀLA

It has already been made clear in Section A that at the basis of tāla were the saśabda and other kriyās executed with the hands and among the vādyas (intruments) the ghana vādya was considered suitable for maintaining the tāla. In present day musical practice too the basic identity of tāla is preserved in the custom of keeping the beat with hands or foot and marking the cycle of tāla, for example, for the dhrupad singer even today it is considered necessary to keep the tāla with his hand. But the task of measuring gita and vādya entrusted to the ghana vādya (cymbal) has been taken over (in North India) by avanaddha vādyas, chiefly the tablā. In the classical music of North India, the use of cymbals has completely disappeared, it is present only in 'bhajan' and 'kīrtan'. In Vaiṣṇava temples, in the traditional styles of singing padas, ghana vādya is indispensable even today. From this only this fact emerges that in religious music ghana vādya is indispensable even now but in classical music it is considered absolutely unnecessary and has been discarded. As a result, the 'measuring' as well as 'embellishment' of gīta and vādya have fallen to the lot of the avanaddha vādyas. Basically the use of ghana was to prevent error on the part of the singer and instrument player and to hide their lapses.

In Karṇāṭaka music too the use of ghana vādya is practically absent, although with the nāgasvaram the cymbals are played even today. The singer has necessarily to keep the tāla with his hand. In the case of the vīṇā and other instruments, besides the player on the mṛdaṅgam, there is usually another person keeping the tāla. This is because it is impossible to keep tāla with the hand while playing on an instrument (although performers on the vīṇā keep the tāla through the strokes on the side strings and on other instruments the player keeps the beat with the foot and maintains the tāla cycle). Sometimes even in solo mṛdaṅgam performances another person keeps the tāla.

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If he does not keep the tāla himself, the singer or the instrument player finds it easier to concentrate his attention on the melody. If he himself has to keep tāla, attention has to be paid to this task also. Probably this is the reason why in gītakas, in the employment of mārga tālas, actions of the hands conducive to the 'unseen reward' (accruing to the performer) were considered indispensable whereas in the dhruvās and deśī prabandhas, in the context of tāla, the actions of hands are not even mentioned. The player on the avanaddha vādya has to keep the tāla as well as embellish the music. And so he too has to put in double the effort and attention.

But to avoid error on the part of the singer or player, normally in the North, when the singer or player is engaged in ālāpa, etc. the tablā player plays the straight ṭhekā and when it is his turn to display his skill, the singer or player sings or plays the song line or gat plainly, thus keeping the tāla or measure for the tablā player.

CHANGE IN FORM

The units of tāla— In mārgatālas the three units— laghu, guru and pluta were employed and in the deśī tālas, in addition to these, there was an abundance of druta and aṇudruta. Virāma served to extend their duration. Mātrā was synonymous with laghu. In 'current' practice, in the North, excepting laghu, the other units have completely disappeared as independent entities. In spite of this the fact is that in the extension of one akṣara into 2 or 3 mātrās guru and pluta are implicit and in the filling up of one mātrā by 2, 4, or 8 mātrās or svaras the presence of druta, aṇudruta and aṇu-aṇudruta is still there. In mārgatālas, in dvikala and catuṣkala, different types of units cease to exist and all units were made uniformly guru; in the same way in the North, all the units are of equal measure. The difference is that now all are laghus not gurus. Instead of laghu only the word 'mātrā' is in use. Thus by giving lakṣaṇa of a tāla in terms of these units, the form of the tāla, the number of kriyās involved in it, the number of sections, and the measure of each kriyā were expressed at once in the ancient period. Today in order to describe any tāla, the total number of mātrās, the number of sections of the tāla, the number of mātrās in each section, together with the kriyās tālī and ḳhālī have to be given. That is, while in the earlier period merely the units laghu, guru were adequate to define a tāla, now 'mātrā' can indicate only the number 1.

Laghu, etc. had a fixed measure in mārga tālas and to some extent in the deśī tālas too. Therefore the basic laya had a fixed, measured form.

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Today the mātrā having no fixed measure, there is no standard laya.

Keeping contemporary practice in mind, Kallinātha remarks that in deśī tālas the akṣarakāla of laghu could also be 4 or 6. But because of their mutual relationship, corresponding to laghu, the akṣarakālas of all other kriyās varied.

> mārge pañcalaghvakṣaroccāramitā mātrā niyatatvena kathitā. kvacittu tato'pi nyūnayā caturlaghvakṣaroccāramitayā kālasāmyam. anyatra tu tato'pyadhikayā ṣaḍlaghvakṣaroccāramitayā.[1] tathāhi kuḍukkatālastu gopālanāyakena rāgakadambai revaguptivadaprayuktaḥ. tatra sthito laghuḥ caturlaghvakṣaroccāramito dṛśyate. tadanusāreṇa tatra sthito druto'pi dvilaghvakṣaroccāramito dṛśyate. aḍḍatālyāṁ tu pañcalaghvakṣaroccāramito laghustadardhamito drutaśca dṛśyate. niḥsārubhede vaikunde tu ṣaḍlaghvakṣaroccāramito laghustadardhamito drutaśca vartate.[2]

When, in certain songs in various āvartanas of a tāla and sometimes in a single āvartana, the measure of laghu, etc. changed, it was justified as an embellishment in keeping with the deśī character of the music.

> kiñcitkvacidgītādāvekasyaiva tālasyāvṛttiṣu pramāṇabhedo dṛśyate. kvacidekasyāmapyāvṛttau laghvādiṣvaṁśeṣu pramāṇabhedo dṛśyate. etatsarvaṁ deśītvasya bhūṣaṇameva, na dūṣaṇamiti deśītālarahasyamācāryābhimatamavagantavyam.[3]

In Karṇāṭaka music the terms laghu, druta, aṇudruta are present but they are not mutually related as in the ancient tālas. The values of druta and aṇudruta are fixed but the value of laghu varies with the 'jāti' of the tāla. And together with that, the duration of a unit being flexible the laya has no fixed measure. The primary meaning of 'laghu' is 'small'. But in the Karṇāṭaka tāla system even this primary meaning has been lost. Instead of remaining small, its measure has become very big. It is possible that to hide this inconsistency, guru and pluta have been removed from tālas so that laghu might not look bigger than them.

It is also to be noted that in both Mārga and Deśī systems, akṣarakāla (syllabic duration) was the basis of determining the time duration of the units like laghu. And the units thus formed were manifested by a kriyā each. Once the duration of a unit has been determined on the basis of akṣarakāla, the function of akṣarakāla was over.

But the position is different in the modern Karṇāṭaka system. Herein akṣarakāla indicates the number of kriyās in a section of a tāla. For instance, if in a tāla aṇudruta, druta and laghu are present, then

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[1] S.R., 5, Kalli., p. 135.
[2] Ibid., p. 140.
[3] Ibid., p. 140-41.

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these terms indicate not their basic time span (viz. , time taken for uttering $1\frac{1}{4}$, $2\frac{1}{2}$ and 5 short syllables), but the number of kriyās (viz., 1, 2 and 4) executed in the respective time sections.

Among these the number of kriyās in aṇudruta and druta are fixed 1 and 2 respectively. However in laghu, the number of kriyās differ according to the 'jāti'. In the present day tāla system of Karṇāṭaka music the term 'akṣara' used is synonymous with the term 'kalā' of ancient music and 'mātrā' of the Northern system.

Kriyās: The eight types of saśabda and niḥśabda kriyās have disappeared from both the Karṇāṭaka and Northern systems, even the terms saśabda and niḥśabda have also disappeared. In the north the two terms tālī and ḳhālī have emerged in their place. Tālī is also called 'bharī' and 'pāta'. It is similar in nature to śamyā or tāla, ḳhālī is its opposite—niḥśabda kriyā. Besides, there is another niḥśabda kriyā which extends the saśabda kriyā and it consists of counting mātrās with the fingers after giving the tālī. Some similarity to ekakala, etc. is evident in that in the tīntāl of 4 mātrās, in every section, there is one kriyā; in the 8-mātrā tīntāl, as in dvikala, to each saśabda kriyā a niḥśabda is attached, and in the 16-mātrā tīntāl, as in catuṣkala, 3 niḥśabda kriyās are attached to every saśabda kriyā. These niḥśabda kriyās are expressed by counting mātrās with the fingers.

In the South, under saśabda there is ghātam and under niḥśabda the actions are visarjitam and finger counts. Ghātam refers to striking of the palm on the thigh or the other palm and visarjitam to waving the hand with the palm facing upwards.

The kriyās of mārga tāla were regarded as indispensable for the earning of the imperceptible reward; this was not the case with gāna or dhruvās. Today classical music in its entirety is, deśī in its goal, hence the simplification of kriyās in it is quite natural.

The descriptions given by Śrī Sāmbamoorthy of almost all the saśabda and niḥśabda kriyās excepting dhruva, are either the reverse of or different from those given in the Saṅgītaratnākara and other works.[4]

Laya: Even today the names for the three layas are what they were in ancient music. There has been no change in the basic meaning of the word 'laya'. Laya was defined as the rest following a kriyā. The smaller the rest the more druta the laya, and the longer the rest the more vilambita was the laya. Even today the conception of the three layas is the same. The laya with the short rest is druta, with a longer rest madhya, and the longest rest vilambita.

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[4] S.I.M., Book IV, p. 172-73.

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In ancient times the three layas were called druta, madhya and vilamba if each subsequent one involved twice the rest period of the former. Now in the North this relationship between the layas has been fully lost. The relationship of being double is not observed in the short, medium and long rests. The laya is changed in degrees. However long or comparatively shorter the rest, the initial elaboration of the rāga is called vilambita. When the rest period is short as it is towards the end of the elaboration it is called druta, even when the rest is so short that it becomes difficult to grasp. In Karṇāṭaka music the 'doubling' relationship has been maintained between the layas. Madhya has exactly double the rest as druta and vilambita has exactly double the rest as madhya. But instead of the word laya 'kālam' is used there as its synonym.

In the ancient system, since the akṣarakāla was fixed there was a standard laya. Madhya laya was the standard in which every kriyā was of the duration of 10 short syllables. Hence the duration of 5 short syllables was called druta and that of 20 short syllables called vilambita. Layas which were half of druta or the double of vilambita were also possible in which case the akṣarakāla was 2½ and 40. But now there is no standard laya neither in the North nor in the South. That laya in which one can sing or play conveniently and which normally strikes one as medium is called madhya laya. In the North the one which is faster than this is called druta and that which is slower is called vilambita.

Thus the mutual relationship between the three layas has been completely lost in the North whereas it has been preserved in the South, even though sometimes after singing the pallavi and anupallavi, in the caraṇam, the laya is increased not doubly but a little according to the wish of the singer. From the point of view of a standard laya both the systems are in the same position, since in neither do we find laya equated with a fixed duration.

In the North a contradiction has emerged in the use of the word laya. Druta, madhya and vilambita laya mean the same as in the ancient system due to the difference in rest. But whereas 'dviguṇa laya' meant double the rest period in the ancient system, now it means half the rest or double the kriyās. Dugun (double), tigun (triple) and caugun (quadruple) layas are used in such a way that every kriyā is given only half, one third or one fourth the time it was given earlier, or in other words, in the same duration double, triple or quadruple the number of kriyās are employed. In laya the rest period and tempo are inversely related as in the case of tone, the length of the string and pitch are i.e. as the rest

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doubles the gati (speed) becomes half, and as the rest halves, the speed doubles. The ancients called the former double the laya, now the latter is called double the laya. Earlier the increase in the rest was called double the laya, now the increase in gati or speed is called double the laya. The meaning of laya itself has altered and since there are two uses of the word laya there is contradiction.

The variety which was there in mārgatālas due to the interaction of the three bhāvas with the mārgas and layas (these have been dealt with earlier under the heading Mārga and Laya) virtually disappeared with the advent of deśī. From the three viewpoints of purpose, use and principle—today's tāla comes within the compass of deśī. In this that variety also does not remain. Thus in the North the word laya is in use but there is no determinate relationship between layas and in the South the relationship is there but the word laya is not there.

In mārga tālas there was a limit to vilambita and druta laya. 40 laghu akṣarakāla was the limit of vilambita and $2\frac{1}{2}$ that of druta. But today neither has any limit. Vilambita laya can be so slow that even four kriyās in each division are not enough to keep the laya. And the duration between the mātrās becomes so great that they do not seem to be mutually related at all. On the other hand druta becomes so fast that to give the beats or to understand the laya becomes well nigh impossible. This kind of laya is absolutely unacceptable in the mārga tradition.

There are special reasons for the prevalence of very slow and very fast layas. The main use of mārga tālas was in gāndharva whose purpose was the eulogising of gods, praying for welfare or the attainment of liberation and so gītakas were composed in which words were important. In the prabandhas also words are important. Even in the dhrupad the importance of words is maintained. Too vilambita a laya is not suitable since the words and their meaning cannot be grasped. When the syllables are drawn out too much the words are broken and so the meaning is lost. That is why the vilambita laya in dhrupad is not too slow. In the ḳhyāl style words have become negligible. The svara element is important, svaras are lengthened and graces small and big, are plentifully used and so vilambita laya is most suitable. A very slow tempo provides ample scope for improvisation even within one cycle of tāla, and opportunity to create very fast and short tāns in 16 times or 32 times the normal speed. This probably is the reason why the very slow tempo has come into vogue.

But the reason for the use of very fast laya is different. The main purpose of gāndharva being religious there was no room for the display

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of showmanship in it. Music was a means to an end, not an end in itself. To keep the mind concentrated, a relaxed state is necessary. This is possible only in vilambita or madhya laya because while singing in druta laya attention must be focussed on the laya also. Therefore the laya of 10 short syllable duration was considered the basic laya which normally (from the present day view point) can be called vilambita.

When the purpose of 'classical music' became entertainment and its patronage shifted from the temple to the court, it had to adapt itself to the taste of its patrons and listeners. As a result the place of large compositions was taken up by small songs. The desire to create variety and stun the audience led to the increasing prevalence of fast tāns. In the struggle for existence amidst the inequalities and problems of life, instead of gaining transcendental or eternal bliss the desire for worldly temporary and sensuous satisfaction increased. Neither the time nor the desire nor yet the capability for reaching for the depths of bliss remained. Thus in order to please the listeners the musicians adapted themselves to the new situation. The 'adbhutarasa' or the spectacular effect caused by tāns in very fast laya pleased listeners and the tendency to show off their skill gave artists new scope. Even if the ālāp is very good—if the fast tāns are not skilfully rendered, as much praise is not earned as when the ālāp is not very good but the tāns are delivered with speed and accuracy. That is why the tendency to indulge in very fast laya developed.

It should be noted that the very slow laya is used only in singing and in the bowed string instruments because the kind of lengthening of notes that is required in this laya is possible only in these, and not in instruments like sitār which are played on by striking. That is why the vilambita gat (instrumental composition) in sitār, etc. is not very slow. On the other hand the very fast laya is mainly used on instruments which are played on by striking.

Mārga: The concept of the mārgas has completely disappeared from the Karṇāṭaka tradition. In theory the six mārgas—dakṣiṇa, vārtika, citra, citratara, ardhacitra and aticitra— exist but they are not found in practice.

In the North till about 60 years ago, the three forms of tāla corresponding to the three layas were referred to in books. Paṇḍit Viṣhṇu Digambar has given the notation of songs in these three forms of tāla according to the three layas and the training in these was given from the very beginning in his school of music. But in the books written by Paṇḍit Bhātkhaṇḍe for each tāla only one form has been given and in

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his system of teaching the variety brought about by mārga and the different forms of tāla that result therefrom have been forgotten.

In the mārgas the number of kriyās remains constant but laya doubles and so the duration of the tāla doubles and double the time is involved in completing a cycle of the tāla. Till about 60 years ago, the tradition of the teaching and practice of, for instance the three forms of tīntāl,—of four matras in druta laya, 8 in madhya laya and 16 in vilambita laya—was alive. In this, in every section the mātrās are doubled and the total duration also doubles. These three forms can be called tritāl in citra mārga, tritāl in vārtika mārga and tritāl in dakṣiṇa mārga respectively. But an important difference between this and the notion of mārga is that, in the mārgas, due to the increase in the duration of kriyās, laya changes but not the number of kriyās. In the three forms of tritāl the number of kriyās also doubles and the laya also changes because kriyās occur in druta or vilambita laya. And thus this can be called only a remnant of the mārgas.

Although with the increase of laya the three forms of tīntāl viz., of 4, 8 and 16 mātrās, are used even today for the sake of convenience, in Pt. Viṣhṇu Digambar's school the training was also given in the three forms of tāla.

Ekakala, etc. Forms: These forms had a special relationship with mārga but in deśī they were not utilised. In tālas of the present day mārga, ekakala, etc. are not in use. The main significance of mārga and ekakala, etc. lay in the duration of a cycle (of tāla) doubling progressively. Today laya is not fixed or standardised, so these have no meaning now. Still, as the three forms of tritāl were related to the mārgas, they can be related to ekakala, etc. also. We can call them tīntāl of 4 mātrās, or ekakala tīntāl, of 8 mātrās or dvikala and of 16 mātrās or catuṣkala tīntāl, since in these forms of tīntāl, each section consists respectively, of 1, 2 and 4 mātrās.

The progressive doubling of the duration of a tāla by rendering it in ekakala, dvikala forms is employed in present day Karṇāṭaka tāla system too. However in this case the dvikala and catuṣkala forms do not bring in new kriyās. Instead the same kriyās are duplicated. For example, the āditāla in ekakala has the following kriyās—beat, little finger, ring finger, middle finger, beat, wave, beat and wave. When the dvikala form of āditāla is rendered, then the model is this—beat twice, little finger twice, ring finger twice, middle finger twice, beat twice, wave twice, beat twice and wave twice. Thus in all there are 16 kriyās in dvikala as compared to 8 in ekakala. Similarly in catuṣkala, each

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kriyā is repeated four times and consequently there are in all 32 kriyās.

Varieties of Tāla: Five varieties of tāla have been mentioned—caturaśra, tryaśra, miśra, khaṇḍa and saṅkīrṇa. In Rasakaumudī and Saṅgītadarpaṇa they represent the five jātis distinguished on the basis of the number of varṇas. But even as late as the time of these works the number of akṣaras did not indicate merely the duration of laghu.

In Karṇāṭaka music the jātis such as caturaśra have become merely indicators of the duration of laghu. The duration of druta and aṇudruta has become fixed and the 4, 3, 5, 7 and 9 akṣarakālas which became the fixed values of caturaśra, tryaśra, khaṇḍa, miśra and saṅkīrṇa forms did not indicate the form of the whole tāla but only the duration of laghu. Now in Karṇāṭaka music every tāla has five forms or jātis based on the five values of laghu. But all the jātis are not in use. Usually one or two jātis of each tāla are in use. Dhruva, maṭhya, rūpaka and ekatāla are based in caturaśra jāti, jhampā in miśra jāti, tripuṭa in tryaśra and caturaśra jāti and aḍḍatāla in khaṇḍa jāti. Caturaśra tripuṭa tāla is called āditāla and this tāla is the most widely used in the Karṇāṭaka system.

In the North the terms 'catasra' and 'tisra' are there but these indicate the number of mātrās in each section of the tāla e.g. tīntāl is called catasra and dādrā tisra because in each section of these tālas there are respectively four and three mātrās. Because of the variation in the number of mātrās, the gait of a tāla varies. This variation in gait is the differentiating feature of catasra-tisra in today's tālas. In mārgatālas these words were indicative of the total number of gurus in the yathākṣara form and of the number of pādabhāgas in dvikala and catuṣkala. If there were 4 gurus in yathākṣara the tāla was caturaśra and if there were 3 or six gurus the tala was tryaśra. In dvikala and catuṣkala, because of the doubling of the gurus, in caturaśra there were 4 pādabhāgas and in tryaśra 3 or 6.

Among the mārgatālas only caccatpuṭa was caturaśra, all the rest were tryaśra. Tryaśra was used the most. Among present day tālas only dādrā is tisra, the remaining tālas are all catasra. But it is true that no other tāla captivates the mind instantly as dādrā.

Yati: The concept of yati in the ancient system brought forth the many possibilities of using the various layas. The different possibilities in the use of the layas were expressed through yati. In the beginning there were three yatis. In the medieval period the 'mṛdaṅga' and 'pipīlikā' or 'ḍamarū' yatis were added to them.

In the North the use of the word 'yati' in the context of tāla is not to be seen at all. There is no tradition of layas being used in different

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orders. But with the transformation in the original form of yati, in the modern context, yati can be understood in three ways. (1) the variation of laya within a song belonging to forms like dhrupad, ḳhyāl and tarānā, (2) the variety of layas seen in the free elaboration in an entire performance, and (3) in the variety of laya seen in smaller sections within a free elaboration. These have to be understood individually.

(1) Among the available compositions in North Indian music, there are several 'choṭā' ḳhyāls, tarānās, caturaṅgas, etc. whose sthāyī (first section) is in madhya laya and antarā (second section) is in double that laya. It is worth noting that the fixed relationship between ancient layas is present only to this extent in North Indian compositions. For instance in Hiṇḍol there is a composition which begins with sargam, dhasāgasā dhasāgasā in which the laya in the antarā is double that in the sthāyī.[5] The famous tarānā in Bāgeśrī 'tanana dere nā tadānī dīṁ' has madhya laya in its sthāyī and part of its antarā and the rest of the composition in double that laya. From the delight we derive even from this little variety in laya we can imagine the immense delight the many varieties of yati must have been giving in ancient music. Our teacher late Paṇḍit Oṁkārnāth Ṭhākur used to sing a dhrupad composition whose antarā was in double the laya of the sthāyī.

In the compositions—madhya and druta i.e. the original laya and its double—only these two layas are made use of in this order. The reverse is not found and layas are exactly double one another. In this way, keeping the laya of the tāla fixed, different layas are made use of in the song too.

(2) In the performance as a whole, i.e. in the singing or playing of a rāga, starting with vilambita, gradually 'increasing' the laya, madhya laya and finally druta laya are made use of. The laya is not doubled but the singer or player increases the laya gradually according to his wish, taste, ability and convenience and normally ends in druta laya. Generally only two layas are used (1) beginning with vilambita, going through madhya to end in druta and (2) beginning with madhya and ending in druta. Apart from these a third practice is also seen—beginning in vilambita and ending in madhya laya. Because of the immense appeal of the druta laya the last type of laya change is seldom seen. These three laya progressions can be viewed as the remnants of srotogatā yati. The laya of tāla and of the song is one but in the performance as a whole there is vilambita for sometime, madhya for sometime and druta for sometime.

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[5] Saṅgī., part II, p. 148.

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(3) While doing free elaboration in little svara groupings the yati phenomenon can be seen. In this the order of layas can be reversed and one laya can be exactly double or half of another. For instance, in Mālkauṅs— (in this rāga ga, dha and ni are always flat and hence no symbols have been used to indicate. The vertical line above the svara denotes tāra sthāna and the horizontal line below the mandra sthāna.)

ni sa ga ma dha ni sa' ga' sa'ni dhani dhama gama gasa

nisagama dhanisa'ga' sa'nidhani dhamagama dhamagama gasanisa

In this, in the first eight mātrās, every mātrā has one svara. In the next five mātrās there are 2 svaras in each mātrā and in the last 6 mātrās, in each there are 4 svaras. From the point of view of laya these can be called vilambita, madhya and druta. Laya change can be exhibited in the reverse order also.

ga'ga'sa'ni sa'sa'nidha ninidhama dhadhamaga mamagama gasanisa

nisa gama dhani sa'ga' -sa' -ni -dha -ma -ga -sa

Here, first there is druta, then there is madhya and in the end vilambita laya. The last part does not have 2 svaras in one mātrā but the svaras have a syncopated movement i.e. the stress of the svara does not coincide with that of the tāla. In this kind of practice, the laya of the composition can either be vilambita or madhya and in the whole performance also importance may be given to any one laya, but in the little sections within the whole, in small goups of svaras, the change of laya can be shown. Hence in that portion alone yati can be observed.

In order to gain mastery over svara and laya, in both the Northern and Southern systems, singers and players on instruments practise in various layas going from the slow to fast. In this the form of gopucchā yati can be seen.

Employing the three layas in the straight order is comparatively easy in both practice and performance. Use is made of this laya variation almost by all singers and instrumentalists, but in order to use it in the reverse order, one must have mastery both over svara and laya. In the style of sitār player Ustād Vilayat Khāṅ, in the small sañcāras (small melodic phrases) first druta and then madhya laya can be seen.

In the work Yantrakṣetradīpikā, which is mainly about the teaching

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of sitār, published in the 19th century, yati has been used in a different sense.[6] The meaning of what the author says is not fully clear, but this much can be said, that yati has been considered to be indicative of the mutual laya relationship between two tālas.

In the same book, the 'svara nibandhanī'[7] has been attributed three types of gait— (1) manthara (slow) in which the playing is slow, sweet, clear and according to laya, (2) maṇḍūka (frog) in which like a frog the music proceeds in jumps, and (3) gaṅgāsrota (the flow of the river Gaṅgā) in which it is fast like the stream of the Gaṅgā. Examples of these have also been given.[8] The example of manthara is in 'ślatha tritāl' (slow tritāl). From this we get the impression that the gait of the laya is meant. In the example of maṇḍūka, svaras are arranged with gaps in between i.e. there is the picturing of the gait of the frog in the svaras. The word 'gaṅgāsrota' has some similarity to srotogatā.

In Karṇāṭaka music the word yati is present but it has given up its ancient connotation and has taken on a new sense. In this practice the original laya remains the same; instead of making use of different layas, the number of akṣaras is increased or decreased resulting in different arrangements which are called yati. These are used both in mṛdaṅgam playing and in singing. For example in vedamadhyama or ḍamarū yati the words are gradually decreased and then, in the same order, they are increased:

śri tyāgarāja yoga vaibhavaṁ
agarāja yoga vaibhavaṁ
rāja yoga vaibhavaṁ
yoga vaibhavaṁ
vaibhavaṁ
bhavaṁ
vaṁ
bhavaṁ
vaibhavaṁ
yoga vaibhavaṁ
rāja yoga vaibhavaṁ
agarāja yoga vaibhavaṁ
śrī tyāgarāja yoga vaibhavaṁ

Śrī Sāmbamoorthy has referred to one more form of yati which is different from the ancient concept but which is supported by late medieval

[6] Yantra., p. 29-30.
[7] Ibid., p. 197.
[8] Ibid., p. 199-202.

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Tamiḷ texts.[9] In this the different kinds of arrangement of the aṅgas such as laghu, guru within the tāla are called yati. According to this the forms of the above mentioned yatis are as follows.

Samāyati	-	◡ ◡ ◡ ◡ or | | | |
gopucchā	-	ś s | o ◡
srotovahā	-	o | s ś
vedamadhyama	-	| ◡ |
mṛdaṅga	-	◡ o s o ◡
viṣama	-	s o o

It is worth remembering that in ancient yati there was no going directly from vilambita to druta or from druta to vilambita. In present day practice in the music of both the North and the South this is followed.

There are 2 other operations even now in Karṇāṭaka music which correspond to yati—anuloma and pratiloma. 'Anuloma' i.e. following the natural (anu) order of the hair (loma). 'Pratiloma' means following the reverse (prati) order. In anuloma, keeping the laya of the tāla constant, only the laya of the song is varied and in pratiloma the laya is varied in tāla keeping the laya of the song constant. Only pratiloma can be considered equivalent to the ancient yati because variation in tāla takes place only in this.

'Graha' and 'Sama': In accordance with the notion of graha the complexities of its practical form have already been discussed. The advent of 'graha' in the place of 'pāṇi', the meanings of 'atīta' and 'anāgata' in the context of the meaning of 'ava' and 'upari' and their significance, the relation between gīta, vādya and tāla in these two grahas, primacy and secondariness in this relation, the semblance of contradiction in the description of these two grahas in the Ratnākara, and the arrival at opposite conclusions in their efforts to resolve this contradiction by Siṁhabhūpāla and Kallinātha, the reversal in the description of atīta and anāgata in medieval texts— all these tangles go with the notion of graha. On the other hand, the use of the terms sama, atīta and anāgata graha in the North and South and the difference in meaning and conception between them, instead of solving these tangles, add more knots to them. In order to resolve these, one must understand these technical terms as they are used in the North and South and the conceptions they stand for.

In the North, sama, atīta and anāgata — all these three words are in use. It has already been discussed that 'sama' (sam) is a place in gīta, vādya and tāla where they all unite and where there is maximum force.

[9] S.I.M., Book IV, p. 176-82.

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It is a place where the singer stresses the akṣara of the gīta, the instrumentalist the svara and the tablā player and mṛdaṅgist strike hard on their instruments and where sometimes the listener also reacts by clapping or by producing sound on voice. The first mātrā of the tāla cycle and that place in gīta-vādya are called sama from where the tāla is actually taken up. It is a place where the tablā player, after completing his independent playing, joins with the vocalist or instrumentalist and where the singer or instrument player, completing his free elaborations, joins with the tablā player.

When the singer, instrumentalist and the tablā player join together on the first mātrā of the tāla it is called arriving at the sama. But sometimes one of them, instead of joining in on the first mātrā, create the semblance of sama by forceful playing on a mātrā (or portion thereof) earlier or later. These two are called respectively anāgata or anāghāta sama and atīta sama i.e. showing the sama earlier than its actual occurrence is anāgata and showing it after its passing is atīta. E.g. in a tarānā in rāga Bihāgaḍā, whose sama is on the first mātrā of tritāl, the following tān shows atīta sama (the vertical line above and the horizontal line below the svara in the following two examples indicate respectively the tāra and mandra svaras and an oblique line below the note denotes the komal svara—

nisā gama pani sāgd | gdre' sāni dhapa dhani | dhapa maga resā, gdre' |
0 13 ×

sāni dhapa dhani dhapa | maga resā, gdre' sāni | dhapa dhani dhapa maga
5 0 13

resā pa - pa | [10]
× tā - noṁ |

The 'tā' of this tarānā is on 'sama' but the tān has been composed in such a way that the 'tā' instead of falling on the sama falls on the 2nd mātrā of the tāla, and hence is an example of atīta sama. In the same way, an example of anāgata sama—

nisā gama pani nisā | gdmd pdmd gdre' sāni | dhapa dhani dhapa maga |
× 5 0

resā, gdmd pdmd gdre' | sāni dhapa dhani dhapa | maga resā, gdmd pdmd |
13 × 5

[10] Saṅgī., Part 5, p. 12. tāna no. 14.

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gare' sāni dhapa dhani | dhapa maga resā sā | - pa - pa ||[11]
0 13 tā | × • - nom

In this the sama of the song is shown one mātrā earlier than the sama of the tāla and hence it is anāgata. In the same way completion can take place a portion of a mātrā earlier or later also. Sometimes a 'viṣama' sama is also mentioned, but since it does not have an independent form apart from atīta and anāgata, it cannot be said to have an independent existence.

From the meaning and form of atīta and anāgata described above, it is clear that they have nothing to do with the ancient concepts of atīta and anāgata. According to the ancients these terms indicate the beginning of gīta-vādya and tāla with respect to each other whereas, now these words indicate the end. This much similarity is there — the names are the same and the sense of 'before' and 'after' is there in some form or other.

With regard to the prevalence of these two forms of sama it is possible that at sometime a player or singer might have overshot or undershot the sama by mistake or someone might have deliberately indulged in this exercise. As much force must have been expressed in this place as in the actual sama. This naturally created a spectacular effect. But this practice is neither a part of the composition nor is it done often. It is used rarely and then it lends beauty to singing and playing.

In Karṇāṭaka music the words sama, atīta and anāgata are there and the three operations are also there, but atīta and anāgata accord with Siṁhabhūpāla's interpretation. If the gīta and tāla begin together it is samagraha, if the gīta starts before and the tāla after it, it is atīta and if the tāla starts first followed by gīta it is anāgata. Starting before means that the song begins before the stroke of the tāla and starting after means the song begins after the stroke of the tāla. Traditional musicians interpret it thus— after any stroke of the tāla, if the gīta starts it is anāgata graha, and if the stroke is after the gīta begins it is atīta graha. The stroke of the tāla in relation to which anāgata and atīta are understood need not be on the first mātrā of the tāla. Thus, to this extent there is agreement with the ancient tradition that, before or after the beginning of tāla (beating with the hand) gīta is taken up. In the tāla beat by the hand in the grahas of the South correspondence is with Bharata's 'pāṇi' also. But looking at the meanings of avapāṇi and uparipāṇi and their relation to atīta and anāgata grahas, the order has been reversed.

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[11] Ibid., p.4, last part of 19th tāna.

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In the practice of the South there is a meeting place of gīta-vādya and tāla and in this respect it is like the 'sama' of the North but as in the North it does not fall on the first mātrā of the tala but on some other beat, somewhere in the middle of a tāla.

In the North the notion of sama has become so deep-rooted that it is difficult to think apart from it and so the beginning of tāla from today's angle must be understood as 'sama'. If the sama of the tāla comes immediately after the taking up of the gīta, vādya, it can be called anāgata graha because the gīta was taken up before the tāla. If the gīta is taken up a little after the sama of the tāla it will be called atīta graha because the gīta begins after the elapsing of the graha of the tāla.

In baḍā ḳhyāl and vilambit gat it is always anāgata graha because the sama of the tāla comes after the taking up of the mukhaḍā (opening phrase) of the gīta or gat. In choṭā ḳhyāls mainly tīntāl and after that ektāl and jhaptāl are used. Compositions in ektāl and jhaptāl mostly begin with the sama. In tīntāl also sometimes they begin with the sama. So sama graha can be attributed to them since, in them, the tāla execution with the hand and the gīta begin together although the tablā playing begins not on the first āvartana (cycle) of the gīta but on the second. This can be traced to the practice in Bharata's time of the first parivarta (āvartana) of the song being 'abhāṇḍa' (unaccompanied by drums) and the drum joining in on the last sannipāta of the tāla.[12]

'Ciriyāṁ cuhacuhānī' in Deśkār[13] and 'gore badana para' in Kāmod[14] are well-known compositions in jhaptāl and 'chāṁḍo kṛṣṇa jugala baiyāṁ'[15] in ektāl which can be given as examples of sama graha. Most of the songs in tīntāl begin in the ḳhālī or on the 12th mātrā. In songs beginning with the 12th mātrā, since the tāla begins immediately after the song (from the 13th mātrā) it can be called anāgata graha. In songs beginning with ḳhālī, since the tāla begins in the middle of the āvartana, broadly speaking it can be called neither atīta nor anāgata. But since half an āvartana of tāla has passed, the attention is focussed on the forthcoming sama and so one feels that the sama came after the beginning of the song. Such songs also can be said to be in anāgata graha. Songs beginning after the sama are not very popular, still several songs are available which begin on the 4th, 5th and 7th mātrās. They begin immediately after the sama and so can be placed in the atīta

[12] N.S., 34, 180.
[13] Saṅgī., Part 5, p. 93.
[14] Ibid., p. 58.
[15] Ibid., p. 117.

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graha. 'Bharī gagarī morī ḍhurakāyī' in Chāyānaṭ,[16] 'koyaliyā bole ḍāra-ḍāra'[17] beginning on the 7th mātrā, 'nanadiyā kaise nīra bharauṁ' in Tilaṅg,[18] 'raṅga jina ḍāro' in Kāfī[19] beginning on the 4th mātrā, 'mero mana aṭakyo' in Bihāg,[20] 'lāgī sāṁvariyā sana prīta'[21] beginning on the 5th mātrā can be cited as examples of atīta graha.

The employment of various grahas within the same song in present practice i.e. the before after relationship between strong places in the song and the beats of tāla at several places within the same song is also prevalent.

FROM GHANA TOWARDS AVANADDHA

Ghana vādya has completely disappeared from the present day North Indian music which has come down from darbārī saṅgīta. Its place has been usurped by avanaddha vādya which also performs the function of measuring time. In the absence of sufficient evidence it cannot be said definitely when and why this change occurred. Anyone who is familiar with Indian music and its theory knows that, in both sacred and secular music, ghana vādya occupied a special place. In religious music, for the purpose of making time divisions, measuring it, filling it with sweetness and bringing resonance to it, ghana vādyas such as kartāla, tāla, mañjīrā and ghaṇṭā were indispensable. Even today without these there is no worship in temples, and even outside, no bhajan, or kīrtan (devotional singing) can be imagined. In classical music, too, tāla which supports gīta and vādya, was kept on the ghana vādya. Therefore, on the one hand, in the sphere of religion and culture, and on the other from the point of view of tradition and śāstra (codification) ghana vādya was an inseparable part of music. In the place of ghana vādyas like kartāl and mañjīrā, the avanaddha vādyas might have been adopted as instruments for measuring time possibly because they provided greater scope for exhibiting the performer's skill.

TĀLA AND 'ṬHEKĀ' ON AVANADDHA VĀDYAS

Bharata has specially described the pāṭas of avanaddha vādyas and their playing techniques. In Saṅgītaratnākara special compositions named 'prabandha' have been given for the avanaddha vādyas. But the purpose of avanaddha vādyas was to embellish gīta, vādya, to enhance

[16] Ibid., p. 41.
[17] Ibid., part 2, p. 141.
[18] Ibid., part 1, p. 52.
[19] Ibid., p. 108.
[20] Ibid., part 2, p. 6.
[21] Ibid., part 1, p. 26.

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their beauty, to lend depth to their sound, to fill the atmosphere, etc., and not that of providing a basis for gīta, vādya or measuring them. Hence the bols of tāla were not fixed. But when avanaddha was substituted for ghana or when, along with ghana, tāla began to be executed on avanaddha also, for teaching the tālas, for practice, and for a clear knowledge of variety in playing the need must have arisen for the fixed association of different strokes with various syllables. At the same time to mark the difference between similar tālas on the basis of different bols, it would have been necessary to determine the bols of each tāla. It is possible that in these circumstances every tāla was given a fixed set of bols and the name 'ṭhekā' for them emerged. Mention has been made of the pāṭas of tāla in medieval texts. But in the absence of the word 'ṭhekā' and a fixed bol for each tāla, what the position was till the beginning of the 19th century cannot be ascertained.

It appears that along with the evolution and development of tablā and sitār playing and the style of ḳhyāl singing, the feature of ṭhekā in tāla must have been introduced, though there is yet no strong evidence available for it. The lack of a well regulated tempo met with in the present day sitār and other instrumental playing and in ḳhyāl singing might not have been so in the early days; yet the elaboration especially of the ālāp, would not also have been so regulated and rhythm bound as has been found in dhrupad singing and bīn playing. With such an unregulated elaboration it is not possible to have (complimenting) accompaniment as is provided by pakhāvaj during dhrupad singing. In such a state the avanaddha vādya can merely perform the function of measuring the time flow of singing or playing.

In ghana, the function of measuring time can be done by bringing the instrument to hit one another, but in avanaddha, taking into consideration the need for clarity in each recurrence of a fixed time span, the convenience and the special nature of playing, it is necessary that the strokes should be related to a sequence of specific syllables. The organisation of the specific strokes and the specific syllables in the framework of the tāla mātrās is the modern 'ṭhekā'.

While performing the ālāp, the singer or the instrumentalist, when immersed in the rhythm-less elaboration, cannot perform by themselves the task of time measure, and hence the responsibility of providing a support to the singer/instrumentalist through the function of measuring time is that of the avanaddha vādya player. Because of this reason too the task of measuring time fell on the avanaddha vādya player instead of his performing the task of uparañjana (complimentary playing). It is possible that this need gave birth to the 'ṭhekā'.

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Among the available works it is in 'Sarmae-Aśrat' of Sādiḳ Alī ḳhāṅ written in 1857[22] that for the first time we come across the term 'ṭhekā' and the ṭhekās for different tālas. The details of the ṭhekās of the tālas and of the forms in which they are rendered have been described in this work, a Hindi script[23] of which is preserved at the Sañjaya Sharmā Archives And Research Institute at Jaipur.[24] It is now clear from this work that by the later part of 19th century the association of specific ṭhekās with tālas and the association of specific tālas with forms had become established. There are also prescriptions such as— 'the ṭhekā is to be played'. The ṭhekās of pakhāvaj are also to be noted. Both these points indicate the fact that the ṭhekās were meant to be played. The prescription of ṭhekā in ḳhyāl, ṭhumrī, sitār and occasionally along with nṛtya, found in Sarmae-Aśrat confirms our earlier inference that along with the development of tablā accompaniment for sitār, ḳhyāl singing and ṭhumrī the ṭhekās also came to be introduced.

We have an inference about the adoption of the word 'ṭhekā'. In the padagāna tradition the first line of the song, repeated again and again, is called 'ṭek'. This word also means 'support'. Accordingly, the first line of a song, which is sung repeatedly, becomes a support. Probably that is why it is called 'ṭek'. On the other hand 'playing' a tāla on an avanaddha vādya also requires some support. Just as the first line set to a fixed melodic pattern repeated in a song, so also the necessity of a fixed syllabic pattern which could be repeated on avanaddha vādya must have been felt. 'Ṭek' and 'ṭekā' are synonymous and since in colloquial language 'ṭa' changes into 'ṭha', it is possible that 'ṭekā' became 'ṭhekā' and was adopted in tāla as a support in tablā playing.

In the north today, every tāla has its ṭhekās. If the student does not know the ṭhekā of a tāla his knowledge of tāla is considered incomplete. It is necessary for players on tablā and pakhāvaj also to know the ṭhekā since elaboration is done on this basis.

In Karṇāṭaka music even now the purpose of avanaddha is embellishment and not for measuring time and so it is not impossible as in the North to have a knowledge of the tāla without the ṭhekā, but for the sake of practice, some bols of tāla are fixed. In bols tat, dit, toṁ, naṁ are primary and in first mātrā of every tāla 'tat' is played. Giving importance to these bols, four āvartanas of every tāla are composed with these bols in such a manner that one of them falls on the first mātrā of

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[22] Khusro, Tānsen Aur Anya Kalākār, p. 194

[23] Transcription made by Thakur Harnām Singh in saṁvat 1944 or AD 1888.

[24] Based on the photo copy of the portions relating to tāla in Sarmae-Aśrat in the possession of my research student Km. Gulshan Saxenā.

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every āvartana. Examples of some tālas are given below and for clarity tat, dit, toṁ, naṁ have been underlined.

Catasra jāti ādi tāla

1	2	3	4	5	6	7	8
tat	dit	toṁ	naṁ	tad	dit	toṁ	naṁ

Only these pāṭas are used in ādi tāla.

Rūpaka

1	2	3	4	5	6
ta	t	ta	ri	ki	ṭa
di	t	ta	ri	ki	ṭa
toṁ	S	ta	ri	ki	ṭa
naṁ	S	ta	ri	ki	ṭa

Miśra cāpu

1	2	3	4	5	6	7
tat	tari	kiṭa	tat	tari	tari	kiṭa
dit	tari	kiṭa	dit	tari	tari	kiṭa
toṁ	tari	kiṭa	toṁ	tari	tari	kiṭa
naṁ	tari	kiṭa	naṁ	tari	tari	kiṭa [25]

In the South just as fixed tānas have been composed for practice in svaras, for the practice of tālas fixed 'pāṭhas' have been composed which differ according to different traditions. The technique of playing the bols also differs according to different traditions.

On studying the present state of tāla it is clear that even today the basic principles and basic forms are related to the ancient system but there have been change in their forms, technical terms and their meanings have changed, several Urdū and Persian words have made their entry into musical parlance. It is possible that these have influenced the tāla system. Therefore a study of works related to music in these languages is necessary.

[25] This information was provided by Śrī T.S.Rāghavan, Mṛdaṅgam Lecturer in the Music Faculty of Banaras Hindu University.

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2.

GĪTAKA

GENERAL INTRODUCTION

The songs which we are going to study further on in the form of prabandhas have as their main elements svara, tāla and pada. Gītakas also consist of these three elements and hence prabandhas can be related to them directly or indirectly. Gītakas present the most ancient form of music designated 'Gāndharva' which, though originating from sāmagāna, was distinct from it and which was used in nāṭya for religious purposes. Apart from these there is another important reason why we must undertake a study of gītakas. The tālas and tāla system expounded by Bharata are embodied in these gītakas. Hence a short study of gītakas is well worth the effort.

DIFFERENT NAMES OF GĪTAKAS

Bharata and Abhinavagupta have called them 'gīta' and 'gītaka'. But in the 28th chapter of the Nāṭyaśāstra, while enumerating the topics under tāla, the term 'prakaraṇa'[1] is used for them. In Viṣṇudharmottara Purāṇa also the name 'prakaraṇa' occurs 'prakaraṇaṁ dvividhaṁ kulakaṁ chedyakaṁ ca'.[2] In the second verse of the dhruvā chapter Bharata has used the word 'saptarūpa' for gītakas. In the 31st chapter this word has been used again and again. Dattila has also made use of the word prakaraṇa and has considered madraka, etc. to be prakaraṇas 'atha prakaraṇaṁ nāma madrakādyabhidhīyate'.[3]

In the Mitākṣara commentary of Yājñavalkya Smṛti also the word prakaraṇa is used to denote the seven songs madraka, etc.

> aparāntakollopyakamadrakaprakaryauveṇakāni sarobindusahitaṁ cottaramityetāni prakaraṇākhyāni sapta gītakāni.[4]

In the Bharatabhāṣya Nānyadeva has made use of the term 'gīta' and following Bharata has spoken of only sapta gīta not of fourteen prakaraṇagītas.[5]

In the Saṇgītaratnākara 'gīta', 'gītaka' and 'prakaraṇa gīta' are used but he has made a slight distinction between them. The common term for the fourteen songs is 'prakaraṇa gīta'.[6] Madraka, aparāntaka, ullopyaka, prakarī, oveṇaka, rovindaka and uttara — these seven are

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[1] N.S., 28, 19.
[2] V.D., Part III, Ch. 19, p. 45.
[3] Datt., 155.
[4] Mitā., 3, 113-14.
[5] Bharata., 8, 1.
[6] S.R., 5, 53.

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called 'gītaka'[7] and chandaka, āsārita, vardhamāna, pāṇikā, ṛk, gāthā and sāma are called 'gīta'[8]. The word prakaraṇa has been explained in two ways:

(mārgatālaiḥ) prakriyante prastūyante madrakādīni iti prakaraṇāni.[9]

Madraka, etc. which are specially executed (prakriyante) through mārgatālas are 'prakaraṇas'. The second explanation goes as follows:

bahudhā vastutālāṅgaiḥ prakarṣeṇa sthitairyataḥ//[10]

Because of the prakarṣa (predominant presence) of 'vastu' and 'tālāṅgas' they are known as prakaraṇa. Kumbhā has not made the two classes gīta and gītaka, but following Bharata has called only madraka, etc. as gītakas and all of them together as 'prakaraṇa'.[11] Kumbhā has given the attribute 'śuddha' (pure) to Gāndharva[12] and as these gītakas have to do with gāndharva calls them śuddhagīta.[13] In Viṣṇudharmottara Purāṇa and Yājñavalkya Smṛti too gītas have been called 'cokṣa' (śuddha).

gītametattadabhyāsaḥ kāraṇāccokṣasaṁjñakaḥ/[14]
geyametattadabhyāsakaraṇāccokṣasaṁjñitam/[15]

THE NUMBER OF GĪTAKAS AND THEIR CLASSIFICATION

The word 'saptarūpa' has been chiefly used to indicate the 7 songs, called madraka, aparāntaka, ullopyaka, prakarī, oveṇaka, rovindaka and uttara but the remaining songs have also been included under this name.

But Bharata has primarily described āsārita and in connection with it, vardhamāna at great length. The reason for this is that of all these gītakas āsārita is the most important since only this gītaka consists of three types — jyeṣṭha, madhya and kaniṣṭha. The āsārita figures prominently in the pūrvaraṅga. Again in it alone are all the three mārgas of tāla and the two types of tāla (caturaśra and tryaśra) elaborately used. The āsārita and vardhamāna provide the basis for the dance performed in the pūrvaraṅga.[16] Although vardhamāna and āsārita have independent forms, they are performed within each other as well. They are closely related and, the performance of one creates such a semblance of

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[7] Ibid., 54.
[8] Ibid., 55.
[9] Ibid., Siṁha., p. 30.
[10] S. Rāja., Part I, 2, 4, 1, 12.
[11] Ibid., 2, 4, 1, 10-11.
[12] Ibid., 2, 4, 1, 3.
[13] Ibid., 2, 4, 1, 6.
[14] V.D., Part III, 18, 5.
[15] Yājña., 3, 4, 114.
[16] Ibid., A.B., p. 181-82.

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the other that in the description of one, mention of the other is unavoidable. Regarding āsārita and vardhamāna as the most important of all gītakas, Bharata has described them in detail. The other gītakas have not been described so elaborately.

While going through the description of the gītakas, it becomes clear that there is similarity in structure of the seven gītakas madraka, etc. and they form a group or class recognised by tradition. In treatises on music as well as in Smṛtis, Purāṇas, etc. (sacred literature of human origin) these 7 have been enumerated in a group but in the seven songs chandaka, etc. there is no similarity in structure so they do not form a related group. Actually they are very different from each other. Among them only āsārita and vardhamāna are related inseparably to each other and are also related to dance. Chandaka and pāṇikā are songs which could be performed with dance but their forms are not majestic like that of āsārita. These four songs bear some similarity to each other because of the occurrence of the limbs mukha, pratimukha, śarīra and saṁharaṇa. Although in the independent vardhamāna its limbs are not clearly demarcated, when it is related to the āsārita, the limbs can be clearly seen. Ṛk, gāthā and sāma are quite different from the above four as well as all other gītakas since in them tāla is not as important as metre. Their limbs are different from those of other gītakas and exhibit similarity with sāmagāna. It should be mentioned that Śārṅgadeva is the first author to make a group of the songs chandaka, etc. On this evidence, these cannot be called a homogeneous group but a group of miscellaneous songs as contrasted with the first group.

The author of Ratnākara did not regard gītakas as songs related to nāṭya. Possibly by then the forms of the 14 gītakas had become determined. But probably considering it improper to class the other seven with the group of seven enumerated by Bharata and accepted by tradition as one group, another class was made to accommodate them. Among this class of gītakas,— chandaka, āsārita, vardhamāna, pāṇikā, ṛk, gāthā and sāma — Bharata did not regard chandaka as an independent form and said "sarveṣāmapi gītānāmante chandakamiṣyate".[17] Chandaka does have a definite form but instead of being performed independently it is performed at the end of another song.

Bharata has mentioned ṛk and gāthā also here and there but he has not given their structure. Sāma has not been mentioned. Probably the reason why Bharata did not describe their structure is that unlike the other songs, they did not have tāla based structures. It is also possible

[17] Ibid., 31, 326.

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that they did not have an established form like madraka, etc.

THE IMPORTANCE OF TĀLA IN THE GĪTAKAS

In the gītakas there is a combination of the three elements svara, tāla and pada but tāla alone is primary. In the 28th chapter of the Nāṭyaśāstra while enumerating the topics to be dealt with in the Tāla chapter, prakaraṇa has also been included and the exposition of the gītakas have been done there itself. Abhinavagupta has clearly pointed out the importance of tāla in the gītakas — 'gītakādau tālabhāgasyaiva prādhānyam.'[18] Nānyadeva has made a separate chapter for gītas but has pointed out the importance of tāla in them.

sarveṣāmeva gītānāṁ tālasyaiva hi mukhyatā/[19]

Śārṅgadeva has also followed Bharata and has said in the beginning of the description of the gītakas in the tāla chapter:

etaiḥ prakaraṇākhyāni tālairyāni jagurbudhāḥ/
tāni gītāni vakṣyāmaḥ .....//[20]

Kumbhā has included them in the Prabandha chapter since they are songs but he has dealt with their tāla aspect first.

While giving the structure of the gītakas, all the authors have given their tāla frame work, which is unchangeable, first, i.e., the total duration of gītakas is expressed in terms of tāla sections, large and small. The units laghu, guru are made use of either independently or in definite tāla structures such as caccatpuṭa in expressing the time frame work of the gītakas. The number of saśabda and niḥśabda kriyās and the sequence in which they should be used are prescribed. The ekakala and other forms, dakṣiṇa and other mārgas are all used for describing the structure of gītakas. The svara element and pada element are neither fixed nor is there any special mention of them i.e. there is no mention of definite rāgas or jātis, and no definite verbal text has been given. Under the aspect of varṇāṅga, the beginning (graha), ending (nyāsa) and main svaras (aṁśa) and the number of svara phrases have been generally mentioned. But the basic framework for making svara structures in accordance with these is the tāla structure. Although in the Nāṭyaśāstra examples of pada (text) are also given, the composer was free to compose the pada, only the pada had to consist of eulogy of Śiva and this rule was unchangeable.

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[18] Ibid., 28, 95-97. A.B., p. 54.
[19] Bharata., 8, 2.
[20] S.R., 5, 53.

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THE OCCASIONS FOR THE PERFORMANCE OF GĪTAKAS

The performance of gītakas was mainly in nāṭya. They were performed in a particular way in the pūrvaraṅga (worship of the deity of the stage). So Bharata has described in detail the scheme of performance of the gītakas as one of the parts of pūrvaraṅga in the 5th and 31st chapters. But Dattila and later authors have expounded them as part of Saṅgīta independent of nāṭya. The pūrvaraṅga has two parts: (1) antaryavanikāgata[21] (to be performed behind the curtain)and bahiryavanikāgata[22] (to be performed after the opening of the curtain); the gītakas were performed in the second part.[23]

Bharata has prescribed that one of the songs from the madraka group should be essentially performed and thereafter vardhamāna accompanied by tāṇḍava should be performed.

gītānāṁ madrakādīnāṁ yojyamekaṁ tu gītakam/
vardhamānamathāpiha tāṇḍavaṁ yatra yujyate//[24]

Pūrvaraṅga was of four types: śuddha, citra, tryaśra and caturaśra.[25] Of these gītakas had a place in the śuddha and citra pūrvaraṅgas. That in which gītakas were unaccompanied by dance was śuddha and that in which they were accompanied by dance was citra pūrvaraṅga.

tena nāṭyādyaṅgāni nṛttaśūnyānyapi bhavantīti darśayatīti
tadaiva ca śuddhatva vyavahāraḥ.[26]

Among the different limbs of gītakas, four, namely mukha, pratimukha, śarīra and saṁharaṇa are principal although all these limbs are not used in all the gītakas and in different gītakas different ones are employed. In the Saṅgītaratnākara, leaving aside madraka, aparāntaka, ṛk, gāthā and sāma, in the remaining 10 gītakas their use has been mentioned. Abhinava has said about them:

vardhamānāntargatatayā nṛttāśrayatve etānyaṅgāni na tu
svātantryeṇa prayogaḥ.[27]

This means that these limbs of vardhamāna were accompanied by dance, and not independently performed. But in the Saṅgītaratnākara the performance of the gītakas is not combined with dance but is independent. It is true that in the Nartanādhyāya (chapter on dance) it has been said:

vardhamānāsāritādyairgītaistattaddhruvāyutam/[28]

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[21] N.S., 5, 6-11.
[22] Ibid., 12-16.
[23] Ibid.
[24] Ibid., 13.
[25] Ibid., 160.
[26] Ibid., A.B., p. 211.
[27] Ibid., Ch. 31., A.B., p. 199.
[28] S.R., 7, 29-30.

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i.e. tāṇḍava is to be performed with vardhamāna and āsārita songs and with the appropriate dhruvās. In the Nartanādhyāya, while describing certain aṅgahāras (sequences of limb movements) of dance, mention has been made of the songs vardhamāna, āsārita, pāṇikā, etc. in the pūrvaraṅga. From this it can be concluded that the author of Saṅgītaratnākara was describing a type of music which was performed independent of dance and hence he did not relate dance to the gītakas directly. But the tāṇḍava spoken of by Bharata could not take place without vardhamāna and āsārita, hence here the Ratnākara speaks of the performance of dance with the gītakas. Since the gītakas were performed independently of nāṭya as well and since the Saṅgītaratnākara was a work about saṅgīta and not nāṭya, it has described the gītakas independently of nāṭya.

In the Smṛtis and Purāṇas also the miscellaneous references to gītakas are evidence that they were also performed independently of nāṭya, since in these works, there is no reference to nāṭya in the context of the gītakas, but mention has only been made of these songs in the context of worship.

aparāntakamullopyaṁ madrakaṁ prakarīṁ tathā/
oveṇakam sarovindamuttaraṁ gītakaṁ ca//
ṛggāthāpāṇikā dakṣavihitā brahmagītikā/
geyametattadabhyāsakaraṇāccokṣasaṁjñitam//[29]

In the Viṣṇudharmottara Purāṇa these two ślokas are given verbatim. And after them, it goes on to say:

saṅkṣepeṇa mayā proktaṁ surārādhanakāraṇāt/
gītajño yadi gītena nāpnoti paramaṁ padam/
devasyānucaro bhūtva tenaiva saha modate//[30]

There is a reference to gītakas in the Vāyupurāṇa also. The reading is extremely corrupt, hence only a few names can be gathered. But in this there is some indication of the svara element also of the gītakas which is not to be found anywhere else.

gāndhārāṁśena giyante catvāri madrakāni ca//
dve cāparāntike vidyāddvayamullopyakasya tu//
prakṛte vaiṇakasyaiva gāndhārāṁśe prayujyate//
uttare ca prakṛtyevaṁ mātrā tallīyate tathā/
. . . . . .
pūrvamaṣṭatṛtīye tu dvitīyaṁ cāparāntake//[31]

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[29] Yājña., 3, 4, 113-14.
[30] V.D., Part III, 18, 4-6.
[31] Vāyu., Ch. 87, p. 314.

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Probably a group of songs in the form of the seven gītakas evolved or established itself after the period of sāmagāna, which was performed in worship or for the imperceptible reward (adṛṣṭa phala). For the same purpose its performance was prescribed by Bharata in the pūrvaraṅga.

In the context of dance and the gītakas it should be mentioned that Abhinava has discussed several varieties of theatrical forms which were performed with dance and which throw light on contemporary practice. These are Ḍombikā, Bhāṇaka, Bhāṇikā, Prasthāna, Ṣidgaka, Preraṇā, Hallīsaka, Rāmakrīḍa, Rāsaka etc.

Bharata speaks of the performance of the gītakas in the pūrvaraṅga. Dattila, not giving any indication of the connection between nṛtta or pūrvaraṅga and the gītakas, and regarding the saptarūpa (gītakas) as descended from the Sāmagāna has spoken of their performance by sages.

ityevaṁ ṛṣibhirgītaṁ sāmavedasamudbhavam/
saptarūpamato jātaṁ gītajātaṁ purā kila//[32]

The ślokas given by Abhinava[33] attributing the creation of these songs to several ancient sages indicate the fact that there was an ancient tradition of performance of the various gītakas. Later on some of these songs were incorporated in the pūrvaraṅga.

From the available treatises it is very clear that there was a tradition of their performance in the worship of Śiva alone. The texts given in the Nāṭyaśāstra of the gītakas are all in praise of Śiva. Bharata has also remarked that the vardhamāna performance pleases Rudra (Śiva).[34] The excerpts from Smṛtis and Purāṇas given earlier also support this. The following excerpt from Abhinava also indicates this.

vardhamāna prayoktāro yāsyanti śivaketanam/[35]

In the Saṅgītaratnākara also it has been said:

śivastutau prayojyāni mokṣāya vidadhe vidhiḥ/[36]

Kumbhā has also mentioned:

rudrastutau yojitaiḥ.[37]

THE RELATION OF GĪTAKAS WITH NṚTTA, VĀDYA AND ABHINAYA

Understanding what kind of relation existed between the gītakas

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[32] Datt., 222.
[33] A.B. on 28, 53.
[34] Ibid., 5, 48.
[35] Ibid., 28, 95-97., A.B.
[36] S.R., 5, 56
[37] S. Rāja., 2, 4, 1, 3.

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and nṛtta, vādya and abhinaya will be useful for understanding the nature of gītakas. In this connection, it is to be noted that the combination of nṛtta and abhinaya with the gītakas takes place only in chandaka, āsārita, vardhamāna and pāṇikā, not in the other gītakas. The following comments of Abhinava are pertinent:

> evaṁ gītakāderante cchandakaṁ pāṇikāyāstu
> lāsyagānasvikāriṇī catuṣpadā prayojyā.[38]
> atha sukumāraprāyāllāsyadvāreṇa pūrvaraṅgopayoginī
> pāṇikāṁ lakṣayati.[39]
> tatra gītakāsāritādīnāṁ chandakarūpamanuyāyi. pāṇikāyāstu
> catuṣkalalāsyāṅgagānam.[40]

The initial portion of most gītakas are constituted by upohana and pratyupohana in which instead of meaningful words there are śuṣkākṣaras (meaningless syllables). With them śuddha nṛtta (pure dance) without abhinaya (mime) or mere movement of limbs takes place. Here nṛtta is not a part of gīta but serves to introduce gīta. Even where dance with abhinaya accompanies gītakas there is no miming of every word in the song but the substance of the whole text is generally enacted. There the movement of the limbs follows the laya and tāla of the gītaka and is not in conformity with its meaning. That is why in nṛtta there is not that complete identification of the actor with the role which is there in nāṭya. There is no organic relationship between gītaka and nṛtta but their relation is more like the alliance of two independent rulers against a common enemy. Although the relation of principal and subordinate does not obtain between them, now and then one of them becomes prominent.

At the commencement of the nṛtta when the dancer enacts the substance of the āsārita gītaka, the drums are not used. Towards the end when the aṅgahāras are performed the drums are played and at that time they come to the forefront. Thus in the beginning when the dancer enters there is the predominance of nṛtta. Then during the salutation and miming the gīta is important, and while performing the aṅgahāras vādya (bhāṇḍa) gains prominence.

The vardhamānāsārita gītakas are performed with nṛtta. If all the four varieties of the āsārita are performed, first one (female) dancer enters and then gradually the number increases until there are four dancers on the stage. If only one variety of āsārita is performed in each of its four parts the number of dancers increases successively in the

[38] N.S., Ch. 31, A.B., p. 269.
[39] Ibid., p. 268.
[40] Ibid., p. 269.

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same manner. In the eulogies to gods the dance is full of force and vigour and in the context of śṛṅgāra rasa (emotion of love) delicate lāsya is performed.

This amalgam of gīta, nṛtta, vādya and abhinaya has two purposes: (1) through eulogising the gods it aims at the imperceptible reward, (2) it accomplishes the perceptible fruit of concentrating the minds of the spectators — children, youth, the aged, men and women who come from various backgrounds, on the nāṭya and results in delighting them. Thus since both the perceptible and imperceptible rewards are combined in it, on the one hand the ability to please is expected of a performance of gītakas, and on the other hand, like the strict and rule bound recitation of the Vedas, the pure execution of the various fixed kriyās of tāla is also compulsory. It is for this reason that although they are melodic forms Bharata has expounded them in the Tāla chapter. Thus tāla and gītaka are mutually dependent, express each other's form and complement each other.

THE VERBAL ASPECT OF GĪTAKAS

It has already been pointed out that in gītakas tāla is primary. Since they are sung, svara (tonal element) is indispensable to them and pada (words) serves as a medium to present the svara-tāla aspects. Therefore it is an aid to them and hence Bharata has described the pada aspect after the tāla and svara aspects. But Dattila, and following him, Śārṅgadeva begin their exposition with the pada aspect.

Bharata and Dattila have described the gītakas elaborately in minute detail and Abhinava's comments clarify and supplement the purport of their verses. Śārṅgadeva, using the entire material, gives a clear and succinct description. With clarity in presentation in view, we have taken Śārṅgadeva as our main source of information.

THE VERBAL STRUCTURE OF GĪTAKA AND ITS VARIETIES

With respect to verbal structure gītakas are of two types.

dvidhā prakṛtiścāsya kulakaṁ chedyakaṁ tathā/
ekārthaṁ kulakaṁ tatra pṛthak chedyakamiṣyate//[41]

i.e. 'saptarūpa' is of two types — kulaka and chedyaka. That which conveys a single meaning is kulaka and that which conveys a series of ideas is chedyaka. (Here in the original reading of Bharata there is 'chedyakaṁ' but Abhinava gives the reading 'bhedyakaṁ' although

[41] Ibid., 31, 321. The original reading in Nāṭyaśāstra is 'ekārdha' but in accordance with Abhinavabhārati 'ekārtha' has been adopted here. In the Asiatic Society edition the reading is 'ekārtha' in 31, 366.

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elsewhere — in the commentary on 32, 27 — he also makes use of the word 'chedya'. Dattila and Śārṅgadeva also read 'chedyaka'. On this evidence we have regarded 'chedyaka' as the correct reading and have adopted it.)

The kulaka and chedyaka distinction depends on the meaning of the words and so generally they can be related to the pada element of gītakas. On ekārtha (a single meaning) Abhinava says:

ekārthaṁ parasparānvitārthavastvaṅgayuktaṁ kulakaṁ
viparītaṁ bhedyakam.[42]

i.e. that in which vastu and aṅga are 'ekārtha' or mutually related so as to convey a single meaning, is kulaka and the opposite of this (in which vastu and aṅga are not of a single meaning) is bhedyaka (chedyaka).

Abhinava's purport is that if the arrangement of words in a 'vastu' or 'aṅga' is such that all the words of the vastu or aṅga together give rise to a single meaning, it is 'ekārtha' and therefore kulaka. In contrast when the words give rise to a series of meanings it is chedyaka.

Śārṅgadeva uses the word 'ekavākyatva' instead of 'ekārtha' and makes the concept of kulaka clearer.

vastūnāmekavākyatve kulakaṁ sampracakṣate/
vastūnāṁ bhinnavākyatve chedyakaṁ...../[43]

i.e. when the vastus form a single sentence there is kulaka and when they form several sentences there is chedyaka. Kallinātha has this to say on this:

vastūnāṁ vakṣyamāṇānāmekakalādīnāṁ gītāvayavānāmeka-
vākyatva ekakriyānvaye sati kulakaṁ vastūnāṁ
bhinnavākyatve prativastu kriyābhede sati chedyakam.[44]

i.e. when there is 'ekavākyatva' i.e. the mutual relation in one verb of the vastus, i.e. limbs such as ekaka etc. of the gītaka (which are going to be dealt with further on) it is kulaka and when there is bhinna-vākyatva, i.e. the verb being different for each vastu — it is chedyaka.

Athough the words used in Bharata's and Śārṅgadeva's descriptions of kulaka and chedyaka are not identical when viewed with the commentaries of Abhinava and Kallinātha, it becomes clear that both have the same purport.

The meaning of a sentence rests mainly in the verb. Therefore if there is one verb in several phrases or groups of words, they all give rise to a single meaning. And among the gītakas too when all the vastus

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[42] Ibid., A.B., p. 268.
[43] S.R., 5, 56-57.
[44] Ibid., Kalli., p. 30.

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or aṅgas have only one verb the whole song presents a single meaning. Then it belongs to the kulaka type. But when in many vastus or aṅgas there are separate verbs, then, since they give rise to different meanings, the song is called chedyaka.

In poetics too one type of kāvya is called kulaka in which 3, 4 or 5 verses are mutually related by a single verb (predicate) and noun (subject).[45]

NIRYUKTA, ANIRYUKTA, PADANIRYUKTA

Taking the above two types Bharata further makes three divisions in each.

niryuktaṁ padaniryuktamaniryuktaṁ tathaiva ca/
trividhaṁ cāpi vijñeyaṁ saptarūpaṁ prayoktṛbhiḥ//
bahirgītāṅgaśākhābhiryuktaṁ niryuktamiṣyate/
bahirgītāṅgahīnaṁ cāpyaniryuktamiti smṛtam//
bahirgītavihīnaṁ tu padaniryuktamiṣyate/
ityetat saptarūpasya prakṛtaṁ trividhaṁ smṛtam//[46]

The three varieties are (1) niryukta— endowed with bahirgīta, aṅga and śākhās, (2) aniryukta— without bahirgīta and aṅga, (3) padaniryukta— with bahirgīta.

Dattila and Śārṅgadeva also speak of these three varieties.[47] Here it is necessary to have a brief acquaintance with bahirgīta, aṅga and śākhā.

Bahirgīta: According to Abhinava bahirgīta is of the form of upohana and pratyupohana. The melodic prelude in the beginning of gītaka which has meaningless syllables as its text is called upohana by Bharata.

upohyante svarā yena tena gītaṁ pravartate/
tasmādupohanaṁ jñeyaṁ śuṣkākṣarasamanvitam//[48]

According to him the fixed groups of syllables such as jhaṇṭuṁ, jagatiya, valitaka, titicā, etc. which are meaningless are 'śuṣkākṣara' or 'vākkaraṇa'.[49]

The word bahirgīta is used in a figurative sense here. Bahirgīta is a composition in which śuṣkākṣaras alone are used. Upohana and pratyupohana also consist of śuṣkākṣaras and so here bahirgīta is a synonym of upohana-pratyupohana.

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[45] Sanskrit English Dictionary, M. Monier-Williams, p. 295.
[46] N.S., 31, 322-24.
[47] Datt., 157-59; S.R., 5, 58-59.
[48] N.S., 31, 138.
[49] Ibid., 135-37.

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Aṅga: Bharata has used two terms in connection with the various parts of gītakas — aṅga and śākhā. On the basis of all that has been said by Bharata, Dattila, Abhinavagupta and Śārṅgadeva about them, it can be generally said that those small parts of gītakas are called aṅgas, which are related to svara or tāla.

Śākhā: In contrast to aṅga, śākhā is a very large section of a gītaka. According to Bharata vastu itself is śākhā. Dattila and Śārṅgadeva call a group of 5, 6 or 7 vastus a śākhā. The first part of a group of vastus has also been called śākhā. In spite of the different opinions regarding the size of śākhā and its relation with vastu, it is clear that vastu and śākhā are mutually related and śākhā is made up of vastus. But in the varieties niryukta, aniryukta, etc. the word śākhā has been used in the place of vastu. Thus two groups can be formed of the parts of gītakas. In the first group are vastu and śākhā-pratiśākhā. In these the tāla structure in one vastu is repeated in the other vastus also, so they can also be considered to be tāla-based. In the second group come small parts which can have different tāla structures. Aṅgas can be svara-based as well as tāla-based. It should be mentioned that Bharata has made two classes of gītakas — 'vastunibaddha' and 'aṅgakṛt.'[50]

It should be understood that, of the three elements of gītakas — svara, tāla and pada — none has been left out in the gītakas, but of the various parts of gītakas, one or other has been prohibited in the varieties aniryukta, etc. In niryukta, by speaking of meaningful and meaningless words, small parts based on tāla and svara, and tāla-based large sections, Bharata has indicated the inclusion of all aspects related to svara, tāla and pada. Under 'pada' both meaningful and meaningless words come, but, especially in order to prohibit such meaningless syllables as jhaṇṭuṁ, jagatiya, etc., he calls padaniryukta 'bahirgītahīna' (without bahirgīta). Thus the padaniryukta gītakas are made up of meaningful words and large sections. In aniryukta both bahirgīta and aṅga are prohibited. Both tālāṅgas and varṇāṅgas come within aṅga, but they are small, hence the prohibition of aṅgas means the prohibition of small parts, not of svara and tāla. In the same way, in the gītakas in which bahirgīta is prohibited, in the pada element vākkaraṇas have to be left out and only meaningful words incorporated. Thus aniryukta gītakas are composed of big sections like vastu and śākhā and meaningful words.

Commenting on Bharata's verses Abhinava says—

bahirgītenopohanapratyupohanātmanāṅgaiḥ śākhāprati-

[50] Ibid., 4, 292-93, 296-97.

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śākhābhyāṁ ca yuktaṁ niryuktaṁ. niḥśeṣasvarūpayogāt.[51]

Here 'bahirgīta' is identified with upohana-pratyupohana, and under 'śākhā', pratiśākhā has also been included. No comment has been made on 'aṅga'. In niryukta all the parts of gītakas are included, no element is left out and hence it has been called 'niḥśeṣasvarūpa'. Śārṅgadeva has also said 'sarvāṅgayuktaṁ niryuktaṁ'[52] and thereby included all the parts. Kallinātha remarks on this 'vividhābhiraṅgaiḥ anyūnatayāyuktam'. Possibly he intends that niryukta leaves out none of the various aṅgas. Kallinātha seems to have stretched the sense too much by saying 'anyūnatayāyuktaṁ' because there is no gīta where all the aṅgas are used and none is left out. Dattila has called niryukta 'sarvaistu niyamairyuktam'[53]. This description seems incomplete and unclear because he does not specifically mention any of the rules governing gītakas.

Abhinava has explained aniryukta as follows—

vastuśākhāmātrarūpamupohanāntairaṅgaiśca hīnamaniryuktam.[54]

i.e. that which is composed merely of vastu-śākhā and which is devoid of upohana and aṅgas such as 'anta' is aniryukta. Bharata's intention in describing it as devoid of bahirgīta and aṅgas, is not merely to prohibit vākkaraṇas such as jhaṇṭuṁ, and small parts such as 'anta', but also to include big parts such as vastu and śākhā, since in a prohibitory definition, not only is something prohibited but also something else is included. Abhinava has included vastu along with śākhā and hints that they both belong to the same group. Being devoid of aṅga and bahirgīta does not mean that in it there is no svara or pada, but only that meaningless pada is absent, meaningful pada being present, and there are no small parts based on tāla and svara, but being a melodic form, aniryukta is definitely endowed with svara. The purport is that the identifying features of aniryukta are meaningful words and big tāla-based parts. Dattila and Śārṅgadeva define aniryukta in terms of vastu alone. Commenting on Śārṅgadeva's aniryukta both Siṁhabhūpāla and Kallinātha seem to have made the mistake of including 'tyaktopohanapratyupohanaṁ' among the characteristic features of aniryukta.

upohanapratyupohanaśūnyatvamaniryuktam/[55]

tyaktopohanapratyupohanamityaniryuktasya viśeṣaṇam/[56]

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[51] Ibid., 31, 323, A.B., p. 268.
[52] S.R., 5, 58.
[53] Datt., 158.
[54] N.S., 31, 323, A.B.
[55] S.R., 5, 59. Siṁha.
[56] Ibid., Kalli.

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Defining padaniryukta as 'bahirgītavihīnaṁ tu' Bharata has, by the use of the word 'tu', made this difference from the other varieties that, in padaniryukta only bahirgīta i.e. vākkaraṇa is absent. Abhinava's commentary confirms this.

upohanaireva hīnaṁ padaniryuktam. arthapratītinibandhana-pariśleṣatāyogāt.[57]

The plural ending in 'upohanaiḥ' and the indeclinable 'eva' which bespeaks definiteness, indicate that padaniryukta gītakas are devoid only of vākkaraṇas. Because meaningfulness is compulsory, meaningless words have been prohibited. It is implied here that there is freedom in the use of aṅgas or śākhā, etc.

Śārṅgadeva's definition is as follows—

..... padaniryuktakaṁ punaḥ//
baddhaṁ stutipadaistyaktopohanapratyupohanam/[58]

Since gītakas already consist of words in praise of Śiva, the special injunction that padaniryukta gītakas should be endowed with eulogistic words has the special purpose of prohibiting meaningless words and along with it, the upohana and pratyupohana are also prohibited.

Dattila has given a somewhat different definition of the same.

chandaḥpādādiniryogātpadaniryukta saṁjñitam/[59]

This definition of padaniryukta is not related to the main parts involving svara and tāla but is related to only one aspect of pada, namely metre.

'VASTUNIBADDHA' AND 'AṄGAKṚT' GĪTAKAS

Bharata speaks of two other classes of gitakas — vastunibaddha and aṅgakṛt.

yāni vastunibaddhāni yāni cāṅgakṛtāni tu//
gītāni teṣāṁ vakṣyāmi prayogaṁ nṛttavādyayoḥ/[60]

According to Abhinava there are three vastunibaddha gītakas — madraka, aparāntaka and prakarī. There are four aṅgakṛt gītakas — ullopyaka, rovindaka, oveṇaka and uttara.

tatra vastunibandhāni triṇi gītakāni madrakāparāntakaṁ prakarī ca. anyāni catvāryaṅga (nibandhā) nyullopyakaṁ rovindakoveṇakamuttaraṁ ca.[61]

Going further, Bharata speaks of these—

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[57] N.S., 31, 324,A.B., p. 268.
[58] S.R., 5, 58-59.
[59] Datt., 158.
[60] N.S., 4, 292-93.
[61] Ibid., A.B.

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evaṁ vastunibandhānāṁ gītakānāṁ vidhiḥ smṛtaḥ//
sṛṇutāṅganibaddhānāṁ gītānāmapi lakṣaṇaṁ/[62]

In the 31st chapter Abhinava reminds us again of these varieties.[63] In the discussion which follows it will become clear that vastunibaddha gītakas are those which are composed of vastus and mahatī (big) vidārīs (sections) and which also have a few aṅgas. Aṅgakṛt are those in which there are small aṅgas and small vidārīs. Vastus are large and aṅgas small, so vastunibaddha gītakas are big and in comparison with them aṅgakṛt gītakas are small. If there are big sections their number is 3 at the minimum (in madraka) and 11 at the maximum (in aparāntaka). If the sections are small the maximum number prescribed is 24. Although Śārṅgadeva has not clearly made this classification, from the structure of the gītakas the distinction is evident.

VASTU

Bharata has made use of the word 'vastu' or 'vastuka' in three different senses.

ataḥ paraṁ pravakṣyāmi gītānāṁ vastukalpanam/[64]
āsāritānāmityevaṁ gaditaṁ lakṣaṇaṁ mayā/
gītānāṁ vastukānāṁ ca prayoga parikalpanam//
ataḥ paraṁ pravakṣyāmi gītānaṁ vastukeṣvapi/
vividhaikakavṛttāni trīṇyaṅgāni samāsataḥ//
sarveṣāmeva gītānāṁ vastuṣvavayaveṣvapi/
vividhaikakavṛttāni trīṇyaṅgāni bhavanti hi//[65]

In all these ślokas vastu is the body in which there are limbs. In the phrase 'gītānāṁ vastukānāṁ prayoga parikalpanaṁ' i.e. 'the mode of rendering the gītas and vastus' the term 'vastu' like 'gīta' denotes the body (aṅgī) consisting of limbs (aṅgas). But in the phrase 'gītānāṁ vastuṣvavayaveṣu' gīta denotes the body and vastu is the limb since vastu is within gīta. When vastu is seen thus within gīta it is 'aṅga' and when aṅgas are seen within it, it is 'aṅgī'.

One form of vastu is this—

gāndharvaṁ yanmayā proktaṁ svaratālapadānvitam/
padaṁ tasya bhaved vastu svaratālānubhāvakam//[66]

Here vastu means basis. Bharata does not approve of the use of svara and tāla without a basis and so here vastu or pada comes in as the basis.

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[62] Ibid., 4, 296-97.
[63] Ibid., 31, 201, A.B.
[64] Ibid., 31, 229.
[65] Ibid., 189-91.
[66] Ibid., 32, 27.

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In the gītakas the function of vastu is to provide the basis for tālāṅgas or varṇāṅgas. Here many parts combine to form the vastu of the song. Although here also there is pada, since svara and tāla are given importance, the form of vastu is expressed only through these, hence in the description of gītakas vastu is conceived of in the form of tālāṅgas and varṇāṅgas, and not in the form of pada. Śārṅgadeva has presented the structure of gītakas merely in the form of tāla kriyas. (Kumbhā has given the pada also). The reason for this is that the form of vastu has been given in terms of the number of kriyās and the scheme of kalāpāta, which are unchangeable and fixed. Words in praise of Śiva can be freely invented and fitted into this structure. In 'aṅgakṛt' the word 'aṅga' mainly denotes the aṅga involving tāla which is clear from the following excerpt from Abhinava.

> atra ca kānicid vastunibaddhāni aparāṇyaṅgairiti
> tāṇḍavādhyāye sūcitam. tatra tālāṅgamevāṅgam.[67]

VASTU AND AṄGA

In the description of gītakas structural details of their three elements — svara, tāla and pada are given, but the form of the gītakas is given in terms of the number of their parts. In those parts tāla kriyās are determined, hence the chief or determining element of the gītaka is tāla. Vastu and aṅga both are tāla-based entities. The description regarding svara and pada are also done within the frame work of vastu or aṅga, i.e. the manner in which svara and pada are organised within a vastu or anga is prescribed. Hence Abhinava has said—

> vasato varṇāṅgatālāṅge yasminniti vastu.[68]

i.e. 'vastu' is so called because tālāṅga and varṇāṅga 'reside' (vasataḥ) within it. The difference between vastu and aṅga has been clarified as follows—

> bhuyaṁsi khaṇḍalakā(kalā)divastūni. svalpāni tvaṅgāni.[69]

There are more parts in vastu and less in aṅga. The difference has been expressed otherwise also—

> tatra mahāśarīratve vastviti vyavahriyate. alpāyāṁ(vidāryāṁ) tvaṅgamiti.

Because it is a big form a certain section is vastu, and because it is made up of small vidārīs (parts) the other is aṅga.

While speaking of the vidārīs of gītakas, too, he indicates that vastus

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[67] Ibid., 31, 201, A.B., p. 236.
[68] Ibid., 229, A.B., p. 242.
[69] Ibid., 4, 292-93. A.B., p. 193.

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are big, hence there are mahatī (big) vidārīs in them, and aṅgas are small, hence there are avāntarā (those which come in the middle, small) vidārīs in them.

> avāntarāvidārī svarūpaṁ tāvaduktam. adhunā mahāvidārīsvarūpaṁ vastunibandheṣvardhaślokenāha. tryavaraikādaśaparā iti. atra vastūnyekā mahāvidārī tatra trivastutvaṁ gītakānām.[70]

Looking at the three vastu-bound gītakas — madraka, aparāntaka and prakarī and their vastu-based vidārīs, or parts, the above statement becomes clear. For example, the smallest form of madraka, i.e. ekakala madraka has a vastu of 8 gurus and 8 laghus, in dvikala madraka the vastu equals 24 gurus and consists of three parts and in catuṣkala madraka, the vastu consisting of three parts equals 48 gurus. The whole structure of these three gītakas, prakarī etc. are made up of several vastus. In prakarī, which is the biggest vastu-based gītaka, there are 4 or $3\frac{1}{2}$ vastus. Hence it is a huge gītaka consisting of $96 \times 4 = 384$ gurus.

In contrast, the structure of aṅgakṛt gītakas is based on aṅgas related to tāla or svara. The aṅgas involving tāla have been called tālāṅga and those involving svara have been called gītāṅga. Bharata has made use of the term gītāṅga in the Dhruvā chapter also—

> dhruvāsaṁjñāni yāni syurnāradapramukhairdvijaiḥ/
> gītāṅgānīha sarvāṇi viniyuktānyanekaśaḥ//[71]

Explaining this Abhinava calls gītāṅga varṇāṅga— 'yāni gītāṅgāni varṇāṅgāni.' The difference between gītāṅga and tālāṅga is clarified thus—

> evaṁ ca varṇānuvṛttitvādeva varṇāṅgakamiti tālāṅgebhyaḥ pṛthageva gītivaicitryātmanābhidhānena prādhānyatayoktam.[72]

Varṇāṅgas are so called because of the constant use of varṇas i.e. svara phrasings, such as sthāyī which are different from tālāṅgas. These bring variety to gīti (the act of singing) hence they have been said to be primary. Here the purport is that when the excellence of the aṅga is expressed through svara, we have varṇāṅga.

Śārṅgadeva has also referred to tālāṅga and gītāṅga—

> .....tālāṅganicayastathā/
> gītāṅgāni ca vakṣyante .....//[73]

The term varṇāṅga has also been used for gītāṅga in the Saṅgītaratnākara.

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[70] Ibid., 31, 197, A.B., p. 233.
[71] Ibid., 32, 1.
[72] Ibid., 31, 190-91, A.B., p. 230.
[73] S.R., 1, 1, 47.

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saptāṅgadvādaśāṅgatve varṇāṅgaiḥ kecidūcire//[74]
pravṛttaṁ caikakaṁ varṇāṅgamatrātha bruve dhruvām//[75]

Tālāṅga and gītāṅga are the warp and woof of the gītakas since together they determine the concrete form of the gītaka. But since even the length of the melodic phrase has been prescribed with respect to a fixed duration tāla is considered primary.

THE VARIOUS PARTS OF THE GĪTAKAS

According to the definition of gāndharva as 'svaratālapadātmakaṁ', Bharata follows the same order of svara, tāla and pada while describing the seven gītakas madraka, etc. Accordingly, in the svara element, he describes gītāṅgas such as ekaka and vividha, then in the tāla element, he describes the tāla structure of the vastus of vastunibaddha gītakas and aṅgas of aṅgakṛt gītakas, and, in the end, when he comes to the pada element he gives a general description of the text. Under tāla are given the forms of vastus and aṅgas and the kriyās to be performed within them.

Śārṅgadeva has followed a different order. In the description of structure he gives straight away the structures of madraka, aparāntaka, ullopyaka, prakarī, oveṇaka, rovindaka and uttara, in which the tāla based organisation figures first i.e. vastu or aṅga, then gītāṅga, and in the end comes the prescription regarding pada structure.

Śārṅgadeva has taken the essence of the views of all previous authorities and has very clearly described each gītaka. Taking Śārṅgadeva as our basis we present an analysis of tāla, then svara and in the end the pada aspect of gītakas.

TĀLĀṄGA

Pāda, Pratipāda: These are tālāṅgas employed in oveṇaka and rovindaka whose svara and tāla structures are similar, but pada (text) in 'pratipāda' must be different from that in 'pāda'. Bharata has made no distinction between them but has said 'pādau dvau samavarṇau'[76] calling them two pādas. Śārṅgadeva has made a clear distinction between pāda and pratipāda in both the gītakas mentioned above. Their structure has been given in terms of the number of gurus, hence they are tālāṅgas although their mutual difference is due to difference in pāda. In oveṇaka pāda and pratipāda are of the duration of 24 gurus each and in rovindaka of 96 gurus each.

[74] Ibid., 5, 152.
[75] Ibid., 6, 211.
[76] N.S., 31, 204.

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Śīrṣaka: It is the most important tālāṅga occurring at the end of the vastu or main aṅga of madraka, aparāntaka, rovindaka and uttara gītakas. Śīrṣaka means head. It is as important in the gītaka as the head is in the body, as Abhinava has said— 'śīrṣakaṁ śira iva pradhānam'.[77] It has also been called 'śīrṣa' and 'śira'. Usually the śīrṣaka is composed of the yathākṣara form of pañcapāṇi tāla, hence it is a very small tālāṅga. But sometimes it consists of dvikala or catuṣkala pañcapāṇi as in dvikala and catuṣkala madraka.

Saṁharaṇa: Generally the aṅga which brings the gītaka to an end is called saṁharaṇa. It is also called 'saṁhāra', e.g. Kallinātha explains in the commentary on saṁhāra in the āsārita— 'saṁhāraḥ saṁharaṇaṁ nāmāṅgam'[78] In prakarī there is a special type of aṅga at the end. Ullopyaka and oveṇaka end with aṅgas named 'antāharaṇa' and 'anta' (optionally). In that case the last aṅga is called saṁharaṇa, e.g. in ullopyaka antāharaṇa itself is called saṁharaṇa.

tato'ntāharaṇaṁ proktaṁ pañcapānau yathākṣare//
etatsaṁharaṇaṁ proktaṁ gītakasya samāptikṛt/[79]

Explaining this Kallinātha has said—

etadantāharaṇameva saṁharaṇamiti saṁjñāntareṇāpi proktam.[80]

'Antāharaṇa' means that which indicates (āharaṇa) the end (anta) — 'antasyāharaṇaṃ sūcakamiti yāvat'[81] The final aṅga of the gītakas ullopyaka and oveṇaka is the 'anta'. The aṅga before that is called 'antāharaṇa' as it indicates the coming of the end. These two together are called saṁharaṇa and are set in yathākṣara pañcapāṇi.

Anta: 'Anta' is the final aṅga of ullopyaka, oveṇaka, and uttara gītakas and is made up of three small aṅgas. It is of three types according to the number of aṅgas in it (1) tryaṅga — consisting of sthita, pravṛtta and mahājanika in that order, (2) dvyaṅga — consisting of sthita and pravṛtta, (3) ekāṅga — consisting only of mahājanika.[82] Anta is again of three types — (1) caturaśra or yugma — in this the three aṅgas sthita, etc. are caturaśra, (2) tryaśra or ayugma — in this all the three aṅgas are tryaśra, (3) miśra — in this there is a mingling of tryaśra and caturaśra. Since mingling can be of several sorts it has several varieties.

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[77] Ibid., 206, A.B.
[78] S.R., 5, 189.
[79] S.R., Ānand. edn. 5, 119-20. The words 'pañcapānau yathākṣare, etatsaṁharaṇaṁ proktaṁ' from this śloka are missing in the Ādyār edn. but Kallinātha's commentary on them is present in both edns.
[80] Ibid.
[81] N.S., 31, 258, A.B.
[82] Ibid., 31, 212-14.

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The tryaṅga and dvyaṅga anta can be caturaśra, tryaśra or miśra, but the ekaṅga anta cannot be miśra. In the yugma, dvikala caccatpuṭa, in the ayugma dvikala cācapuṭa or yathākṣara pañcapāṇi, and in miśra both can be employed. Abhinava explains the meaningfulness of 'sthita' in terms of the importance of sthāyī varṇa (steady melodic movement) in it.

sthitamiti nāmabalāt sthāyivarṇapradhānametat.[83]

Śārṅgadeva has also spoken of sthāyivarṇa in sthita — 'sthitaṁ sthāyigataṁ matam'[84]. Pravṛtta is so called because it is employed (pravṛtta) with special reference to varṇāṅga 'pravṛttavarṇāṅgayogācca pravṛttam'.[85]

Veṇī, Praveṇī: Veṇī and Praveṇī are tālāṅgas employed in the 12-aṅga oveṇaka. Bharata and Dattila have not made use of two different terms but call them two praveṇis. But Abhinava in his commentary on Bharata's 'praveṇī' in the Dhruvā chapter has made use of the phrase 'veṇīpraveṇībhyāṁ' making use of two different terms. Abhinava speaks of the importance of this aṅga in the description of oveṇaka.

prakṛṣṭa veṇiti praveṇī. veṇyā śiro lakṣyate. anena pradhānamidamāṅgam.[86]

Regarding their tāla structure Śārṅgadeva has given four alternatives — (1) yathākṣara pañcapāṇi in both, (2) dvikala pañcapāṇi in both, (3) first yathākṣara caccatpuṭa and then dvikala caccatpuṭa in both, and (4) yathākṣara pañcapāṇi in veṇī and dvikala pañcapāṇi in praveṇī. Only in the last alternative are the tāla structures of veṇī and praveṇī different, in the rest they have the same tāla structure. Keeping in mind this similarity Abhinava points out the difference between the two — namely in the first praveṇī there is the gītāṅga named 'vivadha' and in the second the gītāṅga named 'vṛtta'.

nanu yadi dvayorapi tālastulyastarhi ko viśeṣa ityāha. prayogo'ṅgavaśānuga iti. ādyāyāṁ vivadho'nyasyāṁ ca vṛttamityaṅgabhedādbheda iti yāvat.[87]

Māṣaghāta: It is a tālāṅga occurring in oveṇaka in the twelve kalās of which, with some modification, the kriyās of dvikala uttara are employed.

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[83] N.S., 31, 261, A.B. The printed reading is 'sthiramiti' but in the GOML mss. it is 'sthitamiti' which is correct since the comment is in the context of an aṅga named 'sthita'. This reading was available to us from the unpublished doctoral dissertation of Dr. N. Rāmanāthan.

[84] S.R., 5, 120.

[85] N.S., 31, 262, A.B.

[86] Ibid., 293, A.B.

[87] Ibid.

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According to Abhinava the name māṣaghāta is meaningful because of multiplying (ghāta) by māṣa (the twelfth part).

> māṣeṇa dvādaśabhāgātmanā hananaṁ guṇanaṁ yasya-(yasye)ti sa māṣaghātaḥ.[88]

Sandhi: Sandhi is a tālāṅga in oveṇaka in which yathakṣara uttara is employed. Explaining the meaningfulness of the word 'sandhi' Abhinava says — 'tryaśrarūpe bhāvinyaṅgadvaye vā sandhayatvena sandhiḥ'[89]. The main purport is — because it joins two aṅgas it is called sandhi.

Caturaśra: It is a tālāṅga occurring in oveṇaka in which the tāla order of yugma pravṛtta which is one variety of the tālaṅga anta is followed. In yugma pravṛtta dvikala caccatpuṭa is used with some modification in the kriyās. In the caturaśra also the same kriyas are used.

Vajra: It is a tālāṅga like sandhi which is used in oveṇaka after caturaśra. Possibly in order to differentiate between similar tālaṅgas used at different places in the same gītaka, different names have been given otherwise there is no difference between sandhi and vajra in the tāla aspect.

Explaining vajra Abhinava says vajra is so called because of its non-divisible nature, i.e. a limb (sandhi) set in tryaśra tāla when followed by the limb caturaśra (set in caturaśra tāla) brings about a break in the flow of tryaśra. Now due to the rendering of vajra (set in tryaśra tāla) the broken tryaśra form is restored again as though patched by the application of vajra. Hence the term vajra is apt.

> atra vajrasyāntenaikakalaikaka mātrāṅgam. tata evabhañjanīyatvādvajratvam. caturaśravyavahita tryaśradhiḥ punarvajralepenevānena vṛddhikṛte'pi vajram.[90]

Sampiṣṭaka: It is a tālaṅga employed in oveṇaka and paṇika. In the 7-aṅga oveṇaka it is of 12 kalās and in the 12-aṅga oveṇaka it is of 10 kalās. In the last limb śirṣaka of paṇika, rendering of a sampiṣṭaka consisting of an ekaka is specified. Sampiṣṭaka here refers to the total kalā duration and the kriyas to be associated with the śirṣaka. In paṇika sampiṣṭaka is of 12 kalās.

Upapāta: It is a tālaṅga used in oveṇaka. Bharata has also called it 'avapāta' and specified that the tāla to be applied here should be that of

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[88] Ibid., 31, 207, A.B.
[89] Ibid., 286, A.B.
[90] Ibid., 288, A.B.

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the second pāda — "dvitīyapādatālena hyavapātaśca kīrtyate."[91] The first pāda is made up of catuṣkala uttara i.e. 24 kalās, therefore with the 12 kalās of the second pāda upapāta is composed. According to Śārṅgadeva, in upapāta the tāla to be rendered is that of the second half of pāda or with dvikala uttara — 'pādottarārdhatālena dvikalenottareṇa vā. upapātaḥ....'.[92]

Vaihāyasa: It is a tālāṅga used in ullopyaka which is of 12 kalās. According to another school of opinion, after performing its first four kalās without tāla, all the kalās should be performed according to the kalā-vidhi. Thus since there are 16 kalās, its form becomes caturaśra. Since four kalās are performed without tāla, Abhinava asserts the meaningfulness of its name.

> ataeva vihāyasi śūnye bhavamiti vaihāyasamiti lakṣyaṁ cetthaṁ vaktavyam.[93]

Śarīra: It is a tālāṅga found in rovindaka, uttara, chandaka, āsārita and pāṇikā but in all of them its form and kriyās differ. In rovindaka it consists of dvikala uttara in the last 12 kalās of pratipāda, in chandaka if the śarīra is caturaśra it consists of yathākṣara caccatpuṭa and if tryaśra of yathākṣara cācapuṭa, and in pāṇikā it consists of 4 yathākṣara pañcapāṇis. In uttara it has not been prescribed separately but the śākhā-pratiśākhā limbs have been ordained to be structured 'like śarīra' (śarīravat). In all the āsāritas among the aṅgas described under the vastus the third aṅga is śarīra which is to be rendered in pañcapāni. However in the different forms of āsārita the mode of rendering and the duration of kalās will be according to the total kalā value of śarīra and the yathākṣara and other states in which the śarīra exists.

Mātrā: This tālāṅga is composed of the four kalās of ekakala. In ullopyaka it is the primary limb and is rendered with four kalās. In the uttara gītaka also mātrā is the primary limb.

Tālikā: It is used only in aparāntaka and is of 6 kalās. Bharata has prescribed tālikā in the last six kalās of śākhā-pratiśākhā. Śārṅgadeva cites three opinions regarding its use. According to one, it is used only at the end of śākhā, according to the second it is used at the end of both śākhā and pratiśākhā, and according to the third it is used separately after vastu. There is repetition of words in tālikā. When it is rendered at the end of śākhā-pratiśākhā, its kriyās can be of two types — (1) without the kriyās of yathākṣara pañcapāṇi. In this the original structure of

[91] Ibid., 31, 295.
[92] S.R., 5, 156.
[93] Ibid., 31, 222-23, A.B., p. 241.

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the vastu is changed to be in accordance with yathākṣara pañcapāṇi (ऽ ।ऽऽ।ऽ) but the kriyās remain those of the original vastu. (2) Rendered through the kriyās of yathākṣara pañcapāṇi — in this the original structure remains but the kriyās are of pañcapāṇi. When tālikā is separate from vastu its structure and kriyās are those of yathākṣara pañcapāṇi.

Upavartana: It is used in aparāntaka, oveṇaka and rovindaka and is concerned with the repetition of words although its structure is based on tāla. It is rendered in the dvikala and catuṣkala forms of aparāntaka, in the twelve-aṅga oveṇaka after the māṣaghāta, sampiṣṭaka or praveṇī and in rovindaka after the śarīra. In this, words extending for a duration of 12 kalās are sung in 6 kalās i.e. the repetition of words is such that every syllable gets half the time of the original. Bharata has also used this term in the general sense of repetition.

Mukha, Pratimukha: These are tālāṅgas mainly rendered in ullopyaka, uttara and paṇikā. Śārṅgadeva has, in the context of nirgītas, clearly called them tālāṅgas— 'mukhapratimukhe syatāṁ tālāṅge dve'.[94] In these gītakas the main tālāṅga is mātrā whose first half is called mukha and the second half pratimukha. In mukha the gītāṅga named vividha and in pratimukha vividha and vṛtta are rendered. Thus the difference between the two is based on their differing melodic phrases.

GĪTĀṄGA OR VARṆĀṄGA

Within the broad framework of the tālāṅgas the parts which are based on the svara structure are varṇāṅgas. Actually varṇāṅgas are groups of svaras which can be either small or big. Any varṇāṅga can be composed of a single group of svaras or several groups of svaras. But which varṇāṅga is present is determined on the basis of the number of groups of svaras i.e. vidārīs within the limit of a tālāṅga. Every kriyā of tālāṅgas is predetermined, but in the varṇāṅgas, svara arrangement is completely free since in the descriptions of gītakas, there is an elaborate description of tāla kriyās but not of svara structure. The parts which are formed on the basis of svara structure are the varṇāṅgas in the song. Compared with tālāṅgas the types of varṇāṅgas employed in gītakas are very few.

Vidārī: The fundamental unit of melodic phrases is vidārī. The word 'vidārī' means piece, part or division. Śārṅgadeva has called a melodic piece vidārī — 'vidārī tu gītakhaṇḍam'.[95] Abhinavagupta, in

[94] S.R., 6, 211.
[95] Ibid., 5, 72.

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the following excerpt, probably refers to the formation of sections in gītakas according to varṇas such as sthāyī.

sthāyyādayo ye varṇāstanniṣpādyamānaṁ gītaṁ gītakamiti
tadanuvartī vicchedaḥ kartavyaḥ.[96]

For determining where the completion or end of the melodic phrase comes, nyāsa, etc. are the bases. According to Śārṅgadeva the end should come on the nyāsa, apanyāsa, saṁnyāsa or aṁśa svara of the rāga or jāti which is the fundamental source of the tune of the song, i.e. the rāga or jāti in which the song has been composed.

svarāgayonijātestu nyāse'panyāsane'thavā//
saṁnyāseṁ'śethavā nyāsaḥ sarvagītasthavastunaḥ/[97]

Actually when the pada (words), svara (tonal structure) and tāla (temporal frame work) end together, the completion of the section is experienced. So Bharata has said in the Dhruvā chapter—

padavarṇasamāptistu vidārītyabhisaṁjñitā//[98]

Vidārī is the section of svara and pada which coincides with the tāla section. But melodic sections are formed in conformity with tāla based parts and hence their form too is determined by tāla.

paricchedasya paricchedatanutvādvidāryaśca sāmyātmatayā
paricchedanarūpatvaṁ ata eveyaṁ tālagītai (gatai) rnirdiṣṭā.[99]

This means that with the end of the tāla section the gītāṅga should also end. In present practice two sections such as sthāyī and antarā (which can be called gītāṅga), end with the end of the tāla, e.g. if a song begins on the 12th mātrā of tīntāl, then the sthāyī usually ends on the 11th mātrā and from the 12th mātrā the first line is taken up again. Vastu is big hence the vidārī which extends over it is big. Here, with the completion of the tāla structure or vastu, pada (meaning) and varṇa (tonal structure) are also completed.

..... mahatī vyāptavastukā//
samāptā padavarṇānte ...../[100]

But within the vastu, the smaller vidārīs which correspond to small tālāṅgas are called 'avāntarā' vidārīs — 'avāntarā tvantarā matā'.[101] The number of vidārīs is fixed within each gītaka. Following Bharata, Śārṅgadeva fixes the minimum number of mahatī vidārīs at 3 and maximum at 11 and the number of avāntarā vidārīs at 24.[102]

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[96] N.S., 31, 190-91, A.B., p. 230.
[97] S.R., 5, 61-62.
[98] N.S., 32,17.
[99] Ibid.
[100] S.R., 5, 72-73.
[101] Ibid., 73.
[102] Ibid., 75-76.

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The number of vidārīs is determined on the basis of the total number of avāntarā (intermediary) vidārīs figuring within a tālāṅga of a vastu. Avāntarā vidārīs can be employed in groups of upto six.

Ekaka: It is a gītāṅga with one vidārī which ends on the nyāsa or aṁśa svara.

nyāsāntamathavāṁśāntaṁ vidāryekaikakaṁ matam/[103]

'One vidārī' means that the limb is determined by one unit of the svara grouping. It is invariably used in madraka, prakarī and rovindaka.

Vividha: Bharata calls it 'vivadha' and Śārṅgadeva 'vividha'. Vividha is a combination of 2 vidārīs — 'vividho dvividārīkaḥ'[104] i.e. it is a unit of two groups of svaras. Abhinava has explained vivadha as follows.

dvau vivadhaṁ viśiṣṭo vadho hananaṁ vibhaktatāpādanamiti yāvat/.[105]

i.e. to divide in a special way into two is 'vividha'.

Nānyadeva interprets 'ekaka' and 'vividha' differently as is evident from the following excerpt.

tatraikaeva pariccheda ekakamucyate. yathā gurvakṣareṣu. va O nde O de O vaṁ O sa O rvaṁ O ī O śam, ekaikaṁ tu vidāryekā te ca dve dvividhaḥ smṛtaḥ. viśliṣṭaṁ hananaṁ vividha ucyate. sa cāyaṁ dvividārīko yathā — va OO nde OO de OO vaṁ OO sa OO rvaṁ OO ī OO śam.[106]

From this it appears that to extend every akṣara by one mātrā or aṁśa is 'ekaka' and by two mātrās or aṁśa is vividha. No other author has given this interpretation.

In the Ratnākara vividha has been said to be of three types — (1) sāmudga, (2) ardhasāmudga and (3) vivṛtta. When there is repetition of the pada and varṇa of the whole vidārī it is sāmudga.

'vidāryoḥ padavarṇādisāmyātsāmudgako mataḥ.[107]

When the pada and varṇa of one part of the vidārī are repeated there is the vividha called ardhasāmudga.

vidārībhāgayoḥ sāmyāttvardhasāmudgako mataḥ/
pūrvasyā vā parasyā vā dvayorveti tridhā ca saḥ//[108]

In this either the first part or the last part or both can be repeated.

If there are two vidārīs the doubt can arise whether it is one vividha or two ekakas. Abhinava resolves it as follows—

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[103] Ibid., 77.
[104] Ibid., 68.
[105] N.S., Ch.31, A.B., p. 231.
[106] Bharata., 8th Ch.
[107] S.R., 5, 69.
[108] Ibid., 70.

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aṅgasaṁsthā vidārī tadvividha eveti niścayāt.[109]

i.e. the number of vidārīs is determined on the basis of the aṅga. If in an aṅga (tālāṅga) there are two vidārīs it is vividha and if there is one vidārī it is ekaka.

Vivṛtta consists of vidārīs of unequal length and comprises of nyāsa and apanyāsa.

asamānavidārīko nyāsāpanyāsanirmitaḥ//
vivṛttaḥ syat ...../[110]

Dvaigeyaka is a variety of vividha which is used in madraka. Although it has not been enumerated with the other varieties of vividha, while speaking of the final svara of vividha, Śārṅgadeva calls it a variety of vividha.

nyāsānto vividhaḥ kāryaḥ sarvo dvaigeyakaṁ vinā/[111]

i.e. leaving dvaigeyaka, all the other vividhas should end on the nyāsa. It is used only in the last part of the last vastu of madraka. It is a gītāṅga which consists of the repetition of pada and which commences and ends on the aṁśa svara.

asāvaṁśādiraṁśāntapadāvṛttiyuto mataḥ/[112]

Vṛtta: It is the third limb of gītaka in which there can be three to six vidārīs. The one with 6 vidārīs is superior. It is employed in rovindaka, uttara, ullopyaka, pāṇikā and bahirgīta. It is of two types — pravṛtta and avagāḍha. Avagāḍha occurs in ascent and pravṛtta in descent. In ascent (āroha) since there is the contraction of the vocal apparatus there is density (difficulty) and hence the term avagāḍha and in descent (avaroha) since there is easy movement it is called 'pravṛtta'.[113] Dattila has called the ascending group of svaras (ārohī varṇa) pravṛtta and the descending group (avarohī varṇa) avagāḍha.[114]

Vṛtta can end (1) on the nyāsa, apanyāsa, saṁnyāsa or vinyāsa svara[115] or (2) on the aṁśa svara or its saṁvādī or anuvādī svara[116] or (3) on the second or third svara from the aṁśa.[117] Vṛtta can commence on nyāsa, apanyāsa, aṁśa or its saṁvādī svara.[118]

Prastāra: It is a gītāṅga used in rovindaka and according to Abhinava in uttara. Bharata calls it 'prasvāra' while Śārṅgadeva calls it

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[109] N.S., 31, 190-91, A.B., p. 231.
[110] S.R., 5, 71-72.
[111] Ibid., 71.
[112] Ibid., 85.
[113] N.S., Ch. 31, A.B., p. 232.
[114] Datt., 145-46.
[115] S.R., 5, 109-10.
[116] Ibid., 110.
[117] Ibid., 110-11.
[118] Ibid., 111-12.

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'prastāra'. The gītāṅga named prastāra is the repetition of the gīti (svara arrangement) of the last portion of one part in the beginning of the next. Abhinava has explained prasvāra as follows—

prācyavarṇānukarṣāt prasvārakriyā kriyate.[119]

i.e. by the repetition (lit. dragging on) of the previous svara arrangement the prasvāra action takes place. Śārṅgadeva has clearly explained the nature of prastāra in rovindaka.

..... pādasyānte kalāṣṭake//
pratipādādime caikā gītiḥ prastārasaṁjñakā/[120]

The svara arrangement in the last eight kalās of pāda and in the beginning of pratipāda is identical, which is called prastāra.

PADĀṄGA

In the gītakas, like tālāṅga and gītāṅga, no separate 'padāṅga' has been mentioned by Bharata, Dattila, Abhinavagupta or Śārṅgadeva. But there are certain limbs involving pada in gītakas which may be called padāṅga. Neither the svara structure of the gītāṅgas nor the pada structure of padāṅgas is fixed as is every kriyā and the duration of tālāṅgas. Like gītāṅgas the types of padāṅgas are also few. Only upohana-pratyupohana and śākhā-pratiśākhā come under the class of padāṅga.

Upohana-pratyupohana: They are limbs involving pada in which only śuṣkākṣaras i.e. meaningless syllables are found — 'jhaṇṭumādyākṣaraireva racanā syāttayordvayoḥ'.[121] Bharata has explained it as follows—

upohyante svarā yena tena gītaṁ pravartate/
tasmādupohanaṁ jñeyaṁ śuṣkākṣarasamanvitam//
athavopohyate yasmātprayogaḥ sūcanādibhiḥ/
tasmādupohanaṁ hyetadgānabhāṇḍasamāśrayam//[122]

According to Abhinava's commentary the purport is that in which śuṣkākṣaras help in imagining (ūhana) the forthcoming melody or which take ('vahana') near ('upa') or from which the song commences or which in association with sūcī etc. movements of dance indicate the forthcoming drama performance (prayoga) is called upohana.

Upohana is the main limb employed in the beginning of the limbs of gītakas. Bharata has also called them kṣepa and pratikṣepa.[123] According to Abhinava pratyupohana is used in vastus other than the first.

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[119] N.S., 31, 302, A.B.
[120] S.R., 5, 165-66.
[121] Ibid., 5, 66.
[122] N.S., 31, 138-39.
[123] Ibid., 4, 294 and A.B.

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pratyupohanaṁ nāma prathamavastuvyatirikte vastvantare prasiddham.[124]

Kallinātha makes it more clear by saying that upohana is used in the beginning of the first vastu of the song and pratyupohana in the beginning of the other vastus i.e. that which is rendered first in a vastu is called upohana and that which is rendered later is called pratyupohana.

prathamavastvādau kṛtamupohanamityucyate. dvitīyādivastvādau kṛtaṁ tu pratyupohanamityucyate. athavā ekavastuni prathamaṁ kṛtamupohanaṁ tadanantaraṁ kṛtaṁ pratyupohanaṁ ityucyate.[125]

Śārṅgadeva prescribes 'dhruvapāta' or 'apāta' in the tāla scheme of upohana.[126] Kallinātha interprets apāta as niḥśabda kriyā. This is supported by catuṣkala trivastuka madraka in which niḥśabda kriyās have been given in the upohanas.[127]

Śākhā-Pratiśākhā: Śākhā-pratiśākhā indicate the special kind of repetition which takes place in aparāntaka, ullopyaka and uttara, in which the svara and tāla arrangement is the same, while the pada is different i.e. if the svara arrangement and tāla structure of śākhā are repeated with a new pada, then the original is called śākhā and its repetition is called pratiśākhā. They are not independent limbs with a definite form but if repetition takes place in the above mentioned manner in any aṅga of a gītaka then this usage is given the appellation śākhā-pratiśākhā, e.g. in ullopyaka when vaihāyasa is repeated with a different pada (text) it is called śākhā-pratiśākhā.[128]

THE MĀRGAS OF GĪTAKAS

Two mārgas have been spoken of in gītakas—śaṅkha and chatraka.

dvau mārgau gītakeṣūktau śaṅkhacchatrakasaṁjñakau//[129]

Mārga here means manner or the contraction or expansion in the number of limbs. In śaṅkha mārga there is the contraction of limbs i.e. the usage of few limbs and in chatra mārga there is expansion i.e. more limbs. Both terms are meaningful. Contraction is seen in the shape of śaṅkha (conch) and expansion is seen in the shape of chatra (umbrella). That is why Śārṅgadeva has said 'śaṅkhamārgo'ṅgasaṅkṣepaśchatrakastvaṅgavistaraḥ'[130]

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[124] Ibid., 230, A.B., p.242..
[125] S.R., 5, 57-60, Kalli., p. 31.
[126] Ibid., 5, 62, Kalli.
[127] Ibid., 5, 84-85.
[128] Ibid., 116.
[129] Ibid., 178.
[130] Ibid., 179.

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Bharata does not mention these mārgas. Dattila uses the term 'saṁa' for one and the name of the other is missing.[131] In the Saṅgītarāja the first type is 'śaṭha' and the second 'chatraka'.[132]

STRUCTURE OF GĪTAKAS

In describing the structure of gītakas we follow Śārṅgadeva's order since, by his time, the 14 songs seem to have become established and the classification into two groups of seven had been accomplished by him. He has also given the description of each gītaka fully in one place. Where there is a deviation from Bharata we have indicated it. We have given, only in the case of some gītakas, their prastāras (tāla structure in symbols) as examples, not in the case of the rest. There are differences of opinion regarding the structure of gītakas. We present a rough structure on the basis of Saṅgītaratnākara.

1. MADRAKA[133]

The general characteristics and form in Bharata and Śārṅgadeva are the same, only Śārṅgadeva has given an elaborate description of the limbs.

Madraka is of three types — ekakala, dvikala and catuṣkala. All of them can be of two types — caturvastu (with 4 vastus) or trivastu (with 3 vastus). Śīrṣaka is used only in trivastu. In the caturvastu madraka the fourth vastu itself becomes the śīrṣaka. In all madrakas the conclusion is on the nyāsa, apanyāsa, saṁnyāsa or aṁśa of the original jāti (ṣāḍjī, etc.) to which the rāga (melody) of the gītaka belongs.

Ekakala madraka: In one vastu there are 8 guru and 8 laghu kalās. The first three kalās are rendered with the saśabda kriyā called dhruva or without saśabda kriyās. Bharata has prescribed upohana in two kalās and pratyupohana in the third. Śārṅgadeva has prescribed upohana in the two gurus of the first vastu and pratyupohana in one guru each of the subsequent two vastus. In these jhaṇṭuṁ, etc. are rendered. In the remaining 13 kalās the kriyās are, in that order — śa śa tā tā śa śa tā tā śa tā śa tā saṁ. After three such vastus there is the śīrṣaka.

There is 'vividha' in 8 gurus and 'ekaka' in 8 laghus, i.e. there are 2 and 1 vidārīs respectively in them. In vividha sāmudga, ardhasāmudga or vivṛtta can be used. The graha and aṁśa svaras of the first two vastus are in the mandra region (lower register). The prastāra of ekakala madraka is as follows—

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[131] Datt., 223.
[132] S.Rāja., 2, 4, 1, 278.
[133] N.S., 31, 229-40; S.R., 5, 59-87; S.Rāja., 4, 1, 62-100.

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Trivastuka
First Vastu

S S S S S S S S | | | | | | | |
upo. vividha ekaka

Second Vastu

S S S S S S S S | | | | | | | |
pratyup. vividha ekaka

Third Vastu
Like Second Vastu

Śīrṣaka

Ś | S S | Ś
saṁ tā śa tā śa tā (in yathākṣara pañcapāṇi)

or

S S S S S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā ā ni vi śa
S S S S S S S S
ā tā vi pra ā ni vi saṁ
(in catuṣkala pañcapāṇi)

Caturvastuka
First three vastus as in trivastuka madraka

Fourth Vastu

S S S S S S S S | | | | | | | |
śa śa tā tā śa śa tā tā śa tā śa tā saṁ
vividha ekaka

In ekakala, dvikala and catuṣkala caturvastu madraka, the four vastus are as in trivastu madraka.

Dvikala madraka: In one vastu there are 24 guru kalās. There are 12 pādabhāgas or 3 'mātrās'. After three such vastus there is śīrṣaka in yathākṣara or dvikala pañcapāṇi. In the first three kalās there is

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upohana. Pratyupohana is there optionally in one or two kalās. The first two 'mātrās' form one section in which there is vividha and in the 3rd and last 'mātrā' there is an ekaka. Its prastāra is as follows—

Trivastuka
First Vastu

S	S	S	S	S	S	S	S		
ni	pra	ni	pra	ni	pra	ni	śa	mātrā 1	vividha
upo.									
S	S	S	S	S	S	S	S		
ni	śa	ni	tā	ni	tā	ni	śa	mātrā 2	
S	S	S	S	S	S	S	S		
śa	tā	tā	śa	tā	śa	tā	saṁ	mātrā 3	ekaka

Second Vastu

S	S	S	S	S	S	S	S	
pratyup.								
or								
pratyup.								mātrā 1
or								
without pratyup.								
tāla as in 1st vastu								

Remaining mātrās as in first vastu.

Third Vastu
Like Second Vastu
Śīrṣaka

Ś	I	S	S	I	Ś	(in yathākṣara pañcapāṇi)
saṁ	tā	śa	tā	śa	tā	

or

S	S	S	S	S	S	S	S	S	S	S	S	
ni	pra	tā	śa	ni	tā	ni	śa	tā	pra	ni	saṁ	
												(in dvikala pañcapāṇi)

Catuṣkala madraka: It has a catuṣkala structure but in other respects is like dvikala madraka. Each of the three mātrās is of 16 kalās as a result of which one vastu has 48 kalās. In the first 8 kalās of the first vastu there is upohana. In the other vastus there can be pratyupohana

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in 1, 2, or 4 kalās or no pratyupohana at all. Just as in dvikala madraka the gitāṅgas ekaka and vividha are used.

kalaikā dve catasro vā na vā syātpratyupohanam/[134]

The arrangement of vividha and ekaka is as in dvikala. But in catuṣkala madraka there is a vividha called dvaigeyaka which comes at the end of the third vastu. It begins and concludes on the aṁśa svara of the jāti used. In trivastu madraka four options have been given for the tāla of śīrṣaka — (1) only catuṣkala uttara, (2) ekakala and catuṣkala uttara, (3) dvikala and catuṣkala uttara, (4) 2 catuṣkala uttaras. In the caturvastu madraka there is no upohana. Its prastāra is given below.

Trivastuka

First Vastu

S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S		
ā	ni	vi	pra	ā	ni	vi	pra	ā	ni	vi	pra	ā	ni	vi	śa	mātrā 1	vividha
			upo.														
S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S		
ā	ni	vi	śa	ā	ni	vi	tā	ā	ni	vi	tā	ā	ni	vi	śa	mātrā 2	
S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S		ekaka
ā	śa	vi	tā	ā	tā	vi	śa	ā	tā	vi	śa	tā	ni	vi	saṁ	mātrā 3	

Second Vastu

S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S		
pratyup. or																	
pratyup. or							Tāla as in the mātrā of the first vastu										Mātrā 1
pratyup. or no pratyup.																	

Remaining mātrās as in first vastu.

Third Vastu

All mātrās as in second vastu.

But in the third mātrā dvaigeyaka vividha instead of ekaka.

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[134] In the printed text of the Saṅgītaratnākara this half verse is not found but it is commented on by Siṁhabhūpāla and Kallinatha. This portion is found in the GOML mss. which was made available to me by Dr. N. Rāmanāthan.

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Śīrṣaka

S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā
S S S S S S S S S S S S
ā ni vi śa ā tā vi pra ā ni vi saṁ (in catuṣkala uttara)

or

[Ś | S S | Ś]
[saṁ tā śa tā śa tā]

S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā
S S S S S S S S S S S S
ā ni vi śa ā tā vi pra ā ni vi saṁ (in ekakala and catuṣkala uttara)

or

S S S S S S S S S S S S
ni pra tā śa ni tā ni śa tā pra ni saṁ (in dvikala and catuṣkala uttara)
S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā
S S S S S S S S S S S S
ā ni vi śa ā tā vi pra ā ni vi saṁ

or

S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā
S S S S S S S S S S S S
ā ni vi śa ā tā vi pra ā ni vi saṁ
S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā
S S S S S S S S S S S S
ā ni vi śa ā tā vi pra ā ni vi saṁ (in two catuṣkala uttaras)

2. APARĀNTAKA[135]

There are three types of aparāntaka — ekakala, dvikala and catuṣkala.

Ekakala Aparāntaka: In ekakala aparāntaka there are 4 gurus and 4 laghus, i.e. 6 kalās in all, in the vastu. In this, śākhā is of 1, 5, 6, or 7 vastu and pratiśākhā has a different text. Dattila and Śārṅgadeva call the entire group of vastus śākhā and the repetition with a different text of the same pratiśākhā. Viśakhila considers the entire group of vastus śākhā and the repetition with a different text of the latter half of the vastu group pratiśākhā. Bharata has referred to every vastu as śākhā

[135] N.S., 31, 241-51; Datt., 171-78; S.R., 5, 88-104; S.Rāja., 4, 1, 101-35.

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and the latter part of every śākhā with a different text as pratiśākhā.

Upohana is of one kalā duration and optionally there is pratyupohana in the second kalā. There are no kriyās in these two kalās, only dhruva pāta is rendered. At the end of the śākhā there is a śīrṣaka of ekakala pañcapāṇi. According to another school śīrṣaka is rendered at the end of pratiśākhā too. There is an aṅga called tālikā with the structure of yathākṣara pañcapāṇi. There is no fixed prescription of ekaka, vividha, etc. The prastāra is as follows—

Ekavastuka

Śākhā

Vastu	S	S	S	S	I	I	I	I
	upo.	pratyup.	śa	tā	tā	śa	tā	saṁ
			text in praise of Śiva					

Tālikā

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

Śīrṣaka

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

Pratiśākhā

Like śākhā but with different text

Vastu

like śākhā

Tālikā

As tālikā after śākhā, with different text

Śīrṣaka

As after tālikā after śākhā.

Dvikala aparāntaka — Dvikala aparāntaka is just like ekakala. Its vastu consists of 12 guru kalās. Upohana takes place in one or two kalās and pratyupohana (in other vastus) takes place in one kalā. After the fourth vastu there is upavartana in which the pada (text) and gīti (melody) of the fourth vastu is rendered at half the original laya to yathākṣara uttara tāla. Upavartana takes place in vārtika and dakṣiṇa mārgas. According to another view, the pada and gīti of the 12 kālas of the 4th vastu are rendered in the first 6 kalās of the fifth vastu. Dattila calls this srotogatā yati.[136] There is no fixed rule regarding aṅgas like

[136] Datt., 175.

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vividha. It has a tālikā and śīrṣaka just like ekakala aparāntaka. Its prastāra is as follows—

Ekavastuka

Śākhā

Vastu	S	S	S	S	S	S	S	S	S	S	S	S
	ni	pra	ni	pra	ni	śa	ni	tā	tā	śa	tā	saṁ
	upo.	pratyup.										
	or											
	upo.	pratyup.										

text in praise of Śiva

Tālikā

with repetition of pada

S	I	S	S	I	S
saṁ	tā	śa	tā	śa	tā

Śīrṣaka

S	I	S	S	I	S
saṁ	tā	śa	tā	śa	tā

Pratiśākhā

Like śākhā but with different text

Vastu (later half of vastu of śākhā, different pada)	S	S	S	S	S	S
	ni	tā	tā	śa	tā	saṁ

Tālikā

with repetition of pada

S	I	S	S	I	S
saṁ	tā	śa	tā	śa	tā

Śīrṣaka

S	I	S	S	I	S
saṁ	tā	śa	tā	śa	tā

Pañcavastuka

Śākhā

Vastu 1

as in ekavastuka.

S	S	S	S	S	S	S	S	S	S	S	S
ni	pra	ni	pra	ni	śa	ni	tā	tā	śa	tā	saṁ
upo.	pratyup.										
or											
upo.	pratyup.										

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Vastu 2

like 1st vastu

S	S	S	S	S	S	S	S	S	S	S	S
ni	pra	ni	pra	ni	śa	ni	tā	tā	śa	tā	saṁ

pratyup.

Vastu 3

like 2nd vastu

Vastu 4

like 2nd vastu

Upavartana

svara and pada like 4th vastu, laya half

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

Vastu 5

like 2nd vastu

Tālikā

with repetition of pada

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

Śīrṣaka

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

Pratiśākhā

Vastu 1, 2, 3, 4

Like śākhā, different pada

Upavartana

svara and pada like 4th vastu, laya half

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

Vastu 5

Like śākhā, pada different

Tālikā

with repetition of pada

Ś	I	S	S	I	Ś
saṁ	tā	śa	tā	śa	tā

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Śīrṣaka
like śākhā, different pada

ऽ	।	ऽ	ऽ	।	ऽ
saṁ	tā	śa	tā	śa	tā

In the same way the prastāras of the 6-and 7-vastu aparāntaka and those according to other schools can be formed.

Catuṣkala aparāntaka — Catuṣkala aparāntaka is twice the size of dvikala and hence each vastu has 24 kalās. Upohana is for the duration of half the vastu, i.e. 12 gurus and pratyupohana for 2 kalās in dakṣiṇa mārga and 2 or 4 kalās in vārtika mārga. Pratyupohana is optional. In the latter half (12 kalās) of the fourth vastu there is upavartana as in dvikala which can take place in all three mārgas. In the vastu the order of kalās is as follows — ā ni vi pra ā ni vi pra ā ni vi śa ā ni vi tā ā tā vi śa tā ni vi saṁ. For the rest, it is just like dvikala aparāntaka. The prastāra is given below.

Ekavastuka
Śākhā

Vastu	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ
	ā	ni	vi	pra	ā	ni	vi	pra	ā	ni	vi	śa
	upo.											
	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ
	ā	ni	vi	tā	ā	tā	vi	śa	tā	ni	vi	saṁ
	pratyup.											
	or											
	pratyup.											

Tālikā
as in ekakala with repetition of pada

ऽ	।	ऽ	ऽ	।	ऽ
saṁ	tā	śa	tā	śa	tā

Śīrṣaka as in ekakala

ऽ	।	ऽ	ऽ	।	ऽ
saṁ	tā	śa	tā	śa	tā

Pratiśākhā
svara as in śākhā, pada different

Tālikā

ऽ	।	ऽ	ऽ	।	ऽ
saṁ	tā	śa	tā	śa	tā

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Śīrṣaka

svara as in śākhā, pada different

ś	|	s	s	|	ś
saṁ	tā	śa	tā	śa	tā

The prastāra of pañcavastuka can be formed on the basis of dvikala pañcavastuka.

3. ULLOPYAKA[137]

On the basis of ekakala, etc. it is of three types — ekakala, dvikala and catuṣkala ullopyaka. In ekakala, in one 'mātrā' there are 2 gurus, 2 laghus and one guru in the end. In the mātrā in dvikala there are in all 8 gurus and in catuṣkala there are 16 gurus. The first half of the mātrā has been called mukha and the latter half pratimukha. In mukha vividha varṇāṅga and in pratimukha vividha along with vṛtta is made use of. In catuṣkala ullopyaka, after mātrā, there is vaihāyasa of 12 kalās. If vaihāyasa is not present, in four kalās there are three ekakas without kalā-pāta.

The vaihāyasa can consist of 1,6 or upto 12 varṇāṅgas. The 12 aṅga one is regarded as superior. Bharata has spoken of ullopyaka of 6 to 20 aṅgas.[138] Kumbhā has given a variant view according to which there is an ullopyaka of 20 aṅgas.[139] Ullopyaka consists of mātrā, vaihāyasa, antāharaṇa and anta. The names of the two parts of mātrā are mukha-pratimukha. Vaihāyasa is rendered in the form of śākhā-pratiśākhā. The three parts of anta are sthita, pravṛtta and mahājanika.

In the aṅga called pravṛtta, the udghaṭṭa tāla has been prescribed. In catuṣkala mātrā the kalās are rendered one-and-a-half times or two-and-a-half times and the tāla repeated, and by extending the svaras more aṅgas are introduced.

On the basis of the last aṅga of gītakas, ullopyaka can be of four types. (1) mātrānta—ending with mātrā, (2) vaihāyasānta—ending with vaihāyasa, (3) antāharaṇānta—ending with antāharaṇa and (4) antānta —ending with the aṅga called 'anta'. Sthita, pravṛtta and mahājanika are the three sub-limbs of anta and anta can be of three varieties— yugma, ayugma and miśra on the basis of tāla.

4. PRAKARĪ[140]

Prakarī is only in catuṣkala, not in ekakala and dvikala. It can be of

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[137] N.S., 31, 252-74; S.R.,5, 105-33; S.Rāja., 4, 1, 136-202.
[138] N.S., 31, 221.
[139] S.Rāja., 4,1,152.
[140] N.S., 31, 275-80; S.R., 5, 134-42; S.Rāja., 4, 1, 202-19.

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4 or 3½ vastus. There are 6 mātrās in one vastu. In the 3½ mātrā prakarī half mātrā formed of the last three mātrās of the vastu consisting of 6 mātrās, is rendered first in which there is upohana. In the four vastu prakarī upohana takes place in one vastu, pratyupohana is optional. After this there is saṁharaṇa with the kalās of kaniṣṭhāsārita, in which there are 17 kalās. In saṁharaṇa vṛtta of three vidārīs is rendered. In kaniṣṭhāsārita one caccatpuṭa and 2 āvartanas of uttara are employed and so there are three sections and these are called the three vidārīs.

In the 6 mātrās of prakarī there are special kriyās in some places, everywhere else there is ā ni vi pra. The last kriyā of the first mātrā is 'śa', the last kriyā of the second is 'tā', the last of the 3rd mātrā is 'śa', the 12th kriyā of the 4th is 'tā' and its last 'śa', the 8th and 16th of the 5th mātrā are 'śa'. In other texts the 8th of the 5th mātrā is 'tā'. In the 6th mātrā the kriyās are ni śa ni tā ni tā ni śa śa tā tā śa tā śa tā saṁ. There are 4 or 3½ vastus like this. After this either the saṁharaṇa with the kalās of kaniṣṭhāsārita is used or the saṁharaṇa with its 16 kalās is used in the 6th or 7th mātrā of the last vastu. In the first half of prakarī vividha and in the latter half ekaka is employed as in madraka.

5. OVEṆAKA[141]

Oveṇaka is of two types—saptāṅga (of 7 aṅgas) and dvādaśāṅga (of 12 aṅgas). Of these the latter is considered superior. About these two types Śārṅgadeva mentions that according to one view the number of aṅgas is related to varṇāṅgas, i.e. there are 7 or 12 varṇāṅgas.[142] The twelve aṅgas of dvādaśāṅgā are — pāda, pratipāda, māṣaghāta, upavartana, sandhi, caturaśra, vajra, sampiṣṭaka, veṇī, praveṇī, upapāta and antāharaṇa. In the saptāṅga oveṇaka upavartana, sampiṣṭaka, veṇī, praveṇī, and upapāta are not present. The first and principal aṅga pāda of oveṇaka is rendered only in catuṣkala.

In this, as in the vastu of catuṣkala aparāntaka, there is pāda of 24 guru kalās and the same rendered as pratipāda with different text. In both the vividha varṇāṅga is employed and the dhātu (melody) is the same. After pratipāda, optionally there is śīrṣaka in yathākṣara uttara tāla, māṣaghāta in dvikala uttara with a few changes in the kriyās, optionally the upavartana of māṣaghāta in yathākṣara uttara, sandhi in the same tāla, caturaśra like yugma pravṛtta, vajra like sandhi, sampiṣṭaka of 12 kalās and optionally the upavartana of sampiṣṭaka, veṇī and

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[141] N.S., 31, 281-95; S.R., 5, 143-63; S.Rāja., 4,1,220-56.
[142] S.R., 5, 152.

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praveṇī in yathākṣara uttara or dvikala uttara or first in yathākṣara and next in dvikala caccatpuṭa, or veṇī in yathākṣara uttara and praveṇī in dvikala uttara, optionally the upavartana of praveṇī in yathākṣara uttara, upapāta in the tāla of the latter half of pāda or in dvikala uttara, antāharaṇa in yathākṣara uttara and optionally 'anta'. In saptāṅga oveṇaka in 'anta' there is repetition both of pada (text) and gīti (melody). In dvādaśāṅga the mātu (text) is different while the gīti is the same. Upavartana can take place at the end of māṣaghāta or sampiṣṭaka or after both or after praveṇī. If it is not used it is not present anywhere.

6. ROVINDAKA[143]

The first and principal aṅga pāda of Rovindaka also is rendered only in catuṣkala. It consists of at least 7 aṅgas and at the most of 16 aṅgas (varṇāṅga). In the first aṅga pāda there are 6 'mātrās'. In the first 8 kalās there is upohana. Of the three mātrās of the first half of pāda in two mātrās there is vividha and in one ekaka as in madraka. In the same way in the three mātrās of the latter half there is pratipāda like pāda with a different text. There is upohana in the pratipāda also. The gīti of the last 8 kalās of the first pāda occurs in the first 8 kalās of pratipāda and it is called prastāra.[144] The kriyās in the first 5 mātrās are ā ni vi pra ā ni vi tā ā ni vi pra ā ni vi śa and in the 6th mātrā they are ā śa vi tā ā tā vi śa ā tā vi śa tā ni vi saṁ. After a pāda of 6 mātrās of this sort there is a similar pratipāda in which the text is different but the melody is as in the pāda. After the pratipāda there is śarīra in dvikala uttara in which the first 6 kalās are with upohana, or in the 12 gurus, in the first three kalās there are the first three kalās of māṣaghāta, an aṅga in oveṇaka.

About śarīra Śārṅgadeva says that śarīra is sung with the gīti of the last 12 kalās of pratipāda. Upohana has also been prescribed in the first 6 kalās of śarīra. Apart from this, here and there in śarīra there are three or four pluta 'ākāras' ('ā' syllables of the duration of pluta)[145] in which vṛtta is employed. Before and after the ākāra, one is free to arrange aṅgas.[146] Upavartana takes place after śarīra. At the end there is śīrṣaka in yathākṣara pañcapāṇi in which either the 'gīti' or the pāda or both may be repeated.

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[143] N.S., 31, 296-306; S.R., 5, 163-74; S.Rāja., 4,1,257-71.

[144] Bharata calls it prasvāra. Abhinava's commentary also gives prasvāra. N.S., 31, 300 and A.B.

[145] S.R., 5, 166-67.

[146] N.S., 31, 301-04.

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7. UTTARA[147]

The first and main aṅga mātrā in uttara is also rendered only in catuṣkala. The mātrā consists of 16 kalās in which mukha is rendered in the first half and pratimukha in the other half. After this there is śākhā of 12 kalās in which dvikala uttara is made use of. After this there is śīrṣaka in yathākṣara uttara. Pratiśākhā is rendered like śākhā with a different text. If śīrṣaka takes place after pratiśākhā its dhātu is different from the first śīrṣaka. In śākhā at least 6 and at the most 12 gītāṅgas can be employed. After the second śīrṣaka one of the three types of 'anta' can be rendered optionally. In the śākhā there is no employment of 'ākāra' and gitāṅgas are employed as in the śarīra of rovindaka.

We have seen above the first group of seven gītakas. Now we turn to the description of the 2nd group of 7 gītakas.

1. CHANDAKA

Bharata has mentioned chandaka at two places—in the fourth and thirty-first chapters. In the 4th chapter Abhinava has spoken of the vastu and aṅgas of gītakas and their relation to chandaka, etc. which is not very clear. The relevant passage is given below.

> tena pradhānatayā tāvadgītakādiviśeṣāṇāṁ vidhistatprayoge na tu svatantrāṇām. gītakagatavastvaṅgādi yatra svecchayā samāśrityaikadvitryādyaniyamena prayujyate tāni cchandakāni. yānyadyatve nṛttatālā(kāvyā)tmanā ḍombikānartakilayacaraṇādirūpeṇaprasiddhāni.[148]

In the 31st chapter the following verse of Bharata is worth noting:

> sarveṣāmapi gītānāmante chandakamiṣyate/
> caturaṅgastatastryaṅgo navāṅgo yugma eva ca//[149]

Commenting on this Abhinava has said:

> sarveṣāmiti. āsāritavardhamānagītānāmityarthaḥ āsāritavardhamānayorapi hi varṇāṅgakṛto yogo'styeva. gītatvaṁ kevalamāsāraṇavṛddhibhyāṁ vyapadeśaḥ prayoge prādhānyam. ata etannṛttaprayoge chandata icchātaḥ pravartitatvācchandakam. jātāvekavacanam. tasya ca yadā tryaṁśaṁ śarīraṁ kriyate tadā tālāṅgānāṁ varṇāṅgānāṁ cānyatamāni catvāryaṅgāni.[150]

Although the meaning is not very clear, three points are observed (1) chandaka is employed at the end of āsārita, vardhamāna, (2) the

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[147] Ibid., 306-12; S.R., 5, 175-78; S.Rāja, 4, 1, 272-77.

[148] N.S., Ch. 4, A.B., p. 193.

[149] 31, 326. The printed text reads "caturaśrastu sa tryaśro navāṅgo yukta eva ca". The Asiatic Society recension has the cited reading (31, 371) and it has been used by Abhinava in commenting on 291-94 in the 4th chapter. This is the correct reading.

[150] Ibid., A.B., p. 269.

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meaninfulness of the name chandaka since in the nṛttaprayoga (dance performance) the organisation of aṅgas is left to one's wish (chandataḥ), (3) in tryaśra chandaka the employment of 4 aṅgas of either tālāṅgas or gītaṅgas.

In Ratnākara some of these points are supported.

ante geyaṁ gītakānāṁ chandakaṁ tasya ca dvidhā/
śarīraṁ, caturaśraṁ vā tryaśraṁ vā, caturaśrakam//
yaiḥ kaiścidaṅgairnavabhiścaturbhistryaśramucyate//[151]

i.e. at the end of the gītakas chandaka is rendered whose main aṅga śarīra is of two types—with any 9 aṅgas caturaśra and with 4 aṅgas tryaśra. Siṁhabhūpāla has attributed these 2 varieties of śarīra to the employment of caturaśra (caccatpuṭa) and tryaśra (cācapuṭa) tālas.[152]

Kallinātha says in his commentary that the name chandaka has been enumerated separately indicating that it is performed independently too — 'pṛthaguddiṣṭatvāt pṛthak prayogo'pi draṣṭavyaḥ'.[153] Abhinava has also indicated the independent performance of chandaka— 'tathā sarvaśeṣabhūteṣu svatantreṣu chandakeṣvapi'.[154]

In chandaka there is mukha as in the earlier gītakas and there is pratimukha which is of the measure of the pāda of oveṇaka or like mukha.

2. ĀSĀRITA

There is no difference between Bharata's and Śārṅgadeva's descriptions of āsārita, only Bharata has described it in the context of nṛtta and Śārṅgadeva in the form of independent gīta. Hence there is slight difference in the approach. Abhinavagupta has explained the meaningfulness of the term 'āsārita' in the following manner:

kalātmakriyāsāriteṣvāsārakṛtyaṁ sthāne'nyasya sañcāraṇaṁ catuṣkale caccatpuṭe ṣodaśakalabhūte ekakalatālasañcāraṇarūpamāsāraṇamātramiti sakalatālānupraveśasahiṣṇucatuṣkalaccatpuṭamātrarūpatvapradhānametaditi.[155]

The substance of this is that in āsārita originally there are 16 kalās which are identical with the form of catuṣkala caccatpuṭa. But due to the entry (sañcāraṇa) which is like incursion (āsāraṇa), of another tāla, it is called āsārita.

Bharata speaks of three varieties of āsārita — kaniṣṭha or bāla,

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[151] S.R., 5, 180-81.
[152] Ibid., Siṁha., p. 105.
[153] Ibid., Kalli., p. 105.
[154] N.S., 4, 297, A.B.
[155] Ibid., Ch.31, A.B., p. 182.

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madhya and jyeṣṭha. The term 'bāla' is used not in the description of āsārita but in the context of vardhamāna which will be discussed while studying the vardhamāna gītaka. Besides these there is another variety called layāntara āsārita. But, as is clear from Abhinava's commentary it has no independent form.

> layāntaraṁ tu layaprayogavaicitryamātrasambhavam. tacca prayogavaicitryaṁ tātkālikaprayogāntarāpekṣayā samāśrayituṁ yuktam. anyathā dviguṇatvamakṣaralayādīnāmavaśyaṁ dhruvāpekṣayā citra ityādinā laghvapekṣayā gurorityādinā ca nyāyena sarvamastīti sarvaṁ layāntaraṁ bhavet.[156]

The purport is that the layāntara has no independent existence, it comes into being only because of the instantaneously performed laya variations. This takes place only in kaniṣṭha āsārita.

Among all these āsāritas there are some points in common. All have three vastus. Every vastu ends with a sannipāta. In the beginning of all these, there is upohana, in order, of 5, 6, 7, and 8 kalās. All four have 4 aṅgas—mukha, pratimukha, śarīra and saṁharaṇa.[157] Upohana itself is called mukha which comes separately before the vastus of the song. Pratimukha takes place in caccatpuṭa tāla in kaniṣṭha and layāntara āsāritas, in the first 8 kalās in madhya-āsārita, and in 16 kalās in jyeṣṭha-āsārita. In 2 āvartanas of tryaśra tāla, in order, śarīra and saṁharaṇa take place. Commenting on these aṅgas prescribed by Bharata Abhinava says:

> vardhamānāntargatatayā nṛttāśrayatve etānyaṅgāni na tu svātantryeṇa prayogaḥ.[158]

i.e. these aṅgas are employed in vardhamāna, based on dance, not independently. But Śārṅgadeva has not described gītakas in the context of dance and yet he speaks of these aṅgas. This means that gītakas were also performed independently of nāṭya, pūrvaraṅga and nṛtta.

In the upohanas, the first two and last two syllables are guru and in the middle there are 8, 12, 16 and 20 short syllables respectively in the four āsāritas. The syllables employed in the āsāritas are arranged according to caturmātrika gaṇas, i.e. in the syllables employed in each kalā there are groups of four mātrās.

Kaniṣṭhāsārita — In this there are 17 kalās in all. In the first four kalās the yathākṣara caccatpuṭa beginning with śamyā, in the next 12 kalās two āvartanas of yathākṣara pañcapāṇi, and in the end, sannipāta

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[156] Ibid., A.B., p. 185.

[157] S.R., 5, 188-89. In N.S., 31, 88-90 Bharata has named these aṅgas in vardhamānāsārita, not in independent āsāritas.

[158] N.S., 31, 87-89. A.B.

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are there.[159] But the kalā division in the three vastus is somewhat different so that each vastu ends with a sannipāta, e.g.:

S	S	|	Ś	Ś	|	S	S	|	Ś	Ś	|	S	S	|	Ś	S
śa	tā	śa	tā	saṁ	tā	śa	tā	śa	tā	saṁ	tā	śa	tā	śa	tā	saṁ
Vastu 1					Vastu 2						Vastu 3					

The division of aṅgas in this is as follows. Before the first vastu in the mukha made up of the first 5 kalās there is upohana. After this in the vastus, in the first 4 kalās in yathākṣara caccatpuṭa pratimukha, in 6 kalās in yathākṣara pañcapāṇi śarīra and after this in 6 kalās in yathākṣara pañcapāṇi saṁharaṇa takes place as given below:

S	S	S	S	S	S	S	|	Ś	Ś	|	S	S	|	Ś	Ś	|	S	S	|	Ś	S
dhruvapāta					śa	tā	śa	tā	saṁ	tā	śa	tā	śa	tā	saṁ	tā	śa	tā	śa	tā	saṁ
mukha upo.					pratimukha				śarīra						saṁharaṇa						

Layāntarāsārita: Layāntarāsārita is just like kaniṣṭhāsārita but mārga and laya are double. Therefore layāntarāsārita can come into being only when kaniṣṭhāsārita is performed in citra and vārtika mārgas, not in dakṣiṇa. The laya getting doubled means that the duration of every kriyā gets doubled. Upohana takes place in 6 kalās. Its prastāra has been given just like that of kaniṣṭhāsārita. In the Ratnākara differences are observed between the layāntarāsārita and layāntarābhāsa vardhamāna, since in the first there are also pluta and laghu kalās whereas in the latter there are only gurus. In Bharata's layāntarābhāsa vardhamāna, the form is different because of the presence of (female) dancers, in Ratnākara there is no mention of dance.

Madhyamāsārita: Madhyamāsārita has almost double the duration of kaniṣṭhāsārita i.e. of 33 kalās in which there are 3 āvartanas of dvikala uttara. In the first āvartana the first three kalās, i.e. 'ni pra tā' are left out and three vastus ending with sannipāta are formed. The prastāra is as follows.

		S	S	S	S	S	S	S				
				(dhruvapāta)								Upohana
S	S	S	S	S	S	S	S	S				
śa	ni	tā	ni	śa	tā	pra	ni	saṁ				Vastu 1
S	S	S	S	S	S	S	S	S	S	S	S	
ni	pra	tā	śa	ni	tā	ni	śa	tā	pra	ni	saṁ	Vastu 2
S	S	S	S	S	S	S	S	S	S	S	S	
ni	pra	tā	śa	ni	tā	ni	śa	tā	pra	ni	saṁ	Vastu 3

[159] S.R., 5, 183-84.

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Bharata has not directly spoken of leaving out the first 3 kalās but from the prastāra of madhyamāsārita given by Abhinava some such prescription is evident. After correcting the reading, the prastāra reads just as in the Saṅgītaratnākara. Before the first vastu, upohana called mukha takes place in 7 kalās.

Jyeṣṭhāsārita: Jyeṣṭhāsārita is of almost double the duration as madhyamāsārita i.e. it has 65 kalās. In this there are three āvartanas of catuṣkala uttara but the first 7 kalās are left out.

S S S S S S S S Upohana

(dhruvapāta)

S S S S S S S S S S S S S S S S S

śa ā ni vi tā ā ni vi śa ā tā vi pra ā ni vi saṁ

Vastu 1

S S S S S S S S S S S S S S S S S S S S S S S S

ā ni vi pra ā tā vi śa ā ni vi tā ā ni vi śa ā tā vi pra ā ni vi saṁ

Vastu 2

S S S S S S S S S S S S S S S S S S S S S S S S

ā ni vi pra ā tā vi śa ā ni vi tā ā ni vi śa ā tā vi pra ā ni vi saṁ

Vastu 3

Here too Bharata has not prescribed the leaving out of 7 kalās. The division of vastu and aṅga is as in madhyamāsārita. Upohana takes place in 8 kalās.

In Bharatabhāṣya only the text of gītakas is given, e.g. :

devaṁ bhuvanatritayādhipatiṁ tridaśairapi vaktuṁ acintyagatim/ (8 gaṇas).

triviṣṭapa-sṛṣṭi-vināśakaraṁ viśeṣāyudhabhūṣitamadhyakaraṁ tripurāsuradeha-vināśakaram/ (12 gaṇas).

nayana-vinayārditakāmatanuṁ vedatrayasūcitamūrtimayaṁ śambhuṁ tryakṣaṁ śaraṇamahamupagataḥ (12½ gaṇas).[160]

This is the text of dvikala madhyamāsārita. In this the arrangement of gaṇas is not proper but the number of gaṇas is complete.

The āsāritas are of two types—vibhaktāṅga (vibhakta = divided) and avibhaktāṅga (avibhakta = undivided). These two types are probably based on two different ways of dividing the aṅgas. If the aṅgas end (vibhakta) on sannipāta then it is vibhaktāṅga. If we look at the first of the prastāras given for kaniṣṭhāsārita it becomes clear that every vastu ends with a sannipāta. In this the first kalā śamyā remains outside the pratimukha. Avibhaktāṅga is that wherein the division of aṅgas takes

[160] Bharata., p. 274.

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place according to the tālas caccatpuṭa, etc. In this the last sannipāta falls outside the aṅgas. This becomes clear from the second prastāra of kaniṣṭhāsārita.

In the āsārita, the gaṇa arrangement of the text is caturmātrika (of 4-4 mātrās). In the last sannipāta $\frac{1}{2}$a gaṇa or a 2-mātrā text is there. But the sannipāta which comes in the middle of vibhaktāṅga also has half a gaṇa. Abhinava has also indicated this.

> āsārite prathamārdhapañcapāṇāvādyasya yadā samāptā bhavet
> mukhyāṅgavibhāgaparikalpane tadā cāsā . . . . . sannipāta-
> kalāntarasamāptagatāvitimātra iva bhavati. anyathā
> vibhaktāṅgasya vibhaktāṅgaviśeṣo durupalakṣa eva syāt.
> muninā tūdāharaṇaṁ devaṁ devairityādi yaduktaṁ
> tadavibhaktāṅgamāṅgamādyam.[161]

The reading is corrupt and unclear here and hence only the substance can be deduced namely that the example such as 'devaṁ devaiḥ' given by the muni (Bharata) is of avibhaktāṅga at the end of which is a sannipāta with $\frac{1}{2}$a gaṇa. Bharata's example is as follows:

> devaṁ devaiḥ saṁstutanamitam/
> daityairyakṣairnāgaiḥ pitṛbhiḥ praṇamitacaraṇam/
> trailokyahetumīśaṁ rudraṁ śaraṇamahamupagataḥ//[162]

In this the last syllable 'taḥ' is outside the caturmātrika gaṇa i.e., it is of $\frac{1}{2}$a gaṇa. This has been indicated by Abhinavagupta. Kumbhā has given the same song. Only in one or two places there are differences in reading and one or two words have been dropped.[163] This is the text of kaniṣṭhāsārita. Bharata has given the texts of madhyamāsārita and jyeṣṭhāsārita also.[164]

On the basis of the repetition of syllables all āsāritas can be of three types. Yathākṣara, dvisaṅkhyāta (twice), and trisaṅkhyāta (thrice). Yathākṣara is without repetition. When there is 1 repetition it is dvisaṅkhyāta and when there are 2 repetitions it is trisaṅkhyāta. In dvisaṅkhyāta and trisaṅkhyāta, in the repetitions compared to the original, the laya becomes 1/2 progressively (from the point of view of rest). In yathākṣara vilambita, in dvisaṅkhyāta madhya and in trisaṅkhyāta druta laya are employed. Yathākṣara is rendered in all the mārgas, dvisaṅkhyāta in vārtika and dakṣiṇa and trisaṅkhyāta only in dakṣiṇa mārga. On being sung in these three ways the āsāritas become of 12 varieties.

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[161] N.S., Ch. 31, A.B., p. 223.
[162] Ibid., 31, 107.
[163] S. Rāja., 2, 4, 1, p. 541.
[164] N.S., 31, 110, 113.

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Dhruvāsārita: Apart from these Abhinava speaks of a dhruvāsārita although Bharata has not clearly mentioned it by name:

athedānīṁ dhruvakāsāritalakṣaṇaṁ vaktuṁ dhruvakasya
sakalamārgabhūtasya svarūpe tālatattvamārgāntarasvarūpaṁ ca
sujñātaṁ bhavati.[165]

tenā'yaṁ dhruvāsāritavidhiḥ svatantro'pyupadeśya eva.
sakalamārgamūlabhūtaravā(sya) cā'syābhidhānārhatā.[166]

From the verses of Bharata and the excerpts from Abhinava the form of dhruvāsārita does not emerge full. Still this much can be surmised that all the kalās are uniformally gurus—'ekarasaguruprastārarūpā'.[167] But since the duration of guru is 5 short syllables, the laya is half that of citra mārga and the kriyās employed are of yathākṣara caccatpuṭa, etc. Śārṅgadeva has made an extremely brief reference to dhruvāsārita.

dhruvāsāritamāvṛttividhuraṁ dhruvamārgataḥ/[168]

Only this much can be inferred from this that when there is repetitionless performance in dhruva mārga there is dhruvāsārita.

Thus, adding dhruvāsārita to the already mentioned 12 varieties of āsārita Saṅgītaratnākara gives 13 varieties in all.

The Nāṭyaśāstra speaks of the employment of āsārita in the pūrvaraṅga along with dance, and its extensive description is given in the 4th chapter. Here āsārita is regarded to be inseparable from vardhamāna and in the description of dance they are both inseparable. We shall speak of the dance which took place with āsārita when we come to vardhamāna.

3. VARDHAMĀNA

Vardhamāna occupies the most important place among gītakas in the Nāṭyaśāstra. This is evident from the fact that of the 378 verses of the Tāla chapter, 122 are concerned with the description of vardhamāna. The main reason for its importance is that in the pūrvaraṅga, which is indispensable for the successful and unhindered completion of the nāṭya performance, tāṇḍava is rendered on the basis of vardhamāna alone.

The importance of this gītaka also lies in its main purpose which is to make the gīta 'paryālocyamāna' i.e., to make visual also what is aural by the use of various parivartas (to be dealt with later) and the combination of

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[165] Ibid., A.B., p. 223.
[166] Ibid.
[167] Ibid., 31, 160, A.B.
[168] S.R., 5, 198.

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female dancers with gīta, as has been said by Abhinava:

tatra vaicitryotprekṣaṇe'ṅgaparivartādivaicitryameva paryālocyamānaṁ heturiti bhagavatā vastuto vardhamānamutpāditam.[169]

The name vardhamāna is meaningful. In the words of Bharata:

kalānāṁ vṛddhimāsādya hyakṣarāṇāṁ ca vardhanāt//
layasya vardhanāccāpi vardhamānakamucyate/[170]

and

varṇatālalayanṛttavādyābhinayavardhanāt/
pātrāṇāṁ vṛddhiyogācca vardhamānakamucyate//[171]

i.e., since there is increase(vṛddhi) in varṇa, tāla, laya, nṛtta, vādya, abhinaya, pātra, kalās and akṣaras, it is called vardhamāna. This will become clear from the forthcoming description of vardhamāna. As the kalās increase there is increase in the syllables of the song and in the meaningless syllables of the upohana. When kaniṣṭha, layāntara, madhya and jyeṣṭha āsāritas are performed in that order, there is increase in laya too. In the vardhamāna dance the number of dancers also increases. The word 'vardhamāna' is formed by applying the 'śānac' suffix to the verb 'vṛdh' and it means 'that which increases'. Thus the meaningfulness of the term vardhamāna is established.

Bharata has called the saṁyoga (combination) of āsāritas vardhamāna.

āsāritānāṁ saṁyogo vardhamānakamucyate/[172]

Saṁyoga does not mean merely adding up the āsāritas but a combination endowed with variety.

samyag vicitreṇa prayogeṇa yogaḥ parasparasaṅgatiḥ.[173]

Vardhamāna is of three types: (1) kaṇḍikā vardhamāna, (2) āsāritābhāsa vardhamāna and (3) vardhamānāsārita. These names have been clearly given in the Saṅgītaratnākara. Bharata has not mentioned the other varieties of vardhamāna besides kaṇḍikā vardhamāna by name but in the manner in which he has described vardhamāna the origin of these names is traceable. In Abhinavagupta's commentary also indications are found of these varieties.

1. *Kaṇḍikā vardhamāna* — Kaṇḍikā means a small section and it is 'niyatavibhāgātmikā' (of the form of a definite part). That which is formed of kaṇḍikās joining together is called kaṇḍikā vardhamāna. There are 4 kaṇḍikās — viśālā, saṅgatā, sunandā and sumukhī in which

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[169] N.S., Ch. 31, A.B., p. 191.
[170] Ibid., 4, 270-71.
[171] Ibid., 31, 91.
[172] Ibid., 69.
[173] Ibid., A.B., p. 190.

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respectively there are 9, 8, 16 and 32 kalās and upohanas of respectively 5, 6, 7 and 8 kalās. In the upohanas, there are 2 guru syllables in the beginning and 1 in the end, and in the middle, there are 14, 18, 22 and 26 laghu syllables respectively in the four kaṇḍikās.[174] The śuṣkākṣaras (meaningless syllables) in Nāṭyaśāstra are as follows:

Viśālā — jhaṇṭuṁ jagatiya valitaka diginigi titi cā.
Saṅgatā — jhaṇṭuṁ jagatiya valitaka diginigi titijhala titi cā.
Sunandā — jhaṇṭuṁ jagatiya valitaka diginigi titijhala kucajhala titi cā.
Sumukhī — jhaṇṭuṁ jagatiya valitaka diginigi titijhala kucajhala titi (jhala titi) cā.[175]

The meaningless syllables given by Śārṅgadeva on the basis of Bharata are however slightly different.

Kaniṣṭha (Viśālā) — jhaṇṭuṁ jhaṇṭuṁ digidigi digidigi digi kucajhala jhaṇṭuṁ.
Layāntara (Saṅgatā) — jhaṇṭuṁ jhaṇṭuṁ digi digidigidigi digi kucajhala titijhala jhaṇṭuṁ.
Madhyama (Sunandā) — jhaṇṭuṁ jhaṇṭuṁ digidigidigidigidigi kucajhala titijhala kucajhala jhaṇṭuṁ.
Jyeṣṭha (Sumukhī) — jhaṇṭuṁ jhaṇṭuṁ digidigidigidigidigi kucajhala titijhala kucajhala titikuca jhaṇṭuṁ.[176]

According to Kallinātha kaniṣṭha, layāntara etc. means the kaṇḍikās viśālā, saṅgatā etc.[177] Bharata has given the name kaṇḍikā vardhamāna to this kind of vardhamāna — "kalābhirevaṁ nirdiṣṭāḥ kaṇḍikā vardhamānake".[178] In viśālā, the tāla is as in madhyamāsārita i.e., leaving out the first 3 kalās of dvikala uttara the rest of kriyās are executed. In saṅgatā there is dvikala caccatpuṭa, in sunandā catuṣkala caccatpuṭa and in sumukhī catuṣkala caccatpuṭa occurs twice. In the upohana of viśālā śa tā śa tā saṁ, in that of saṅgatā dvikala cācapuṭa, in sunandā udghaṭṭa and yathākṣara caccatpuṭa and in sumukhī dvikala caccatpuṭa are executed. When these four kaṇḍikās are rendered in this order we have the structure of kaṇḍikā vardhamāna.

If the four kaṇḍikās are performed in a special order 10 times they are called parivartas. But this is not part of kaṇḍikā vardhamāna. In this performance, beginning with the first kaṇḍikā, every time adding one more kaṇḍikā ten parivartas are formed as follows — viśālā, saṅgatā-viśālā, sunandā-saṅgatā-viśālā, sumukhī-sunandā-saṅgatā-viśālā. In

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[174] S.R., 5, 200-03.
[175] N.S., 31, 135-38.
[176] S.R., Ch. 5, p. 116.
[177] Ibid., Kalli.
[178] N.S., 31, 79.

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kaṇḍikā vardhamāna, if the kaṇḍikās are performed in this manner, i.e., if the structure of all the four āsāritas emerges in order there is the semblance of āsāritas in vardhamāna. Thus in this 9+8+9+16+8+9+32+16+8+9 = 124 kalās form the structure. This has been called "āsāritānāṁ saṁyogaḥ" (combination of āsāritas)[179] by Bharata. Explaining this Abhinava says that in this the form of vardhamāna is not present in each individual āsārita, nor is it there in the combination of all since there are basically only three āsāritas which have, individually, 17, 33 and 65 kalās. When they are all combined there are only 115 kalās. There is no division of kaṇḍikās there whereas in kaṇḍikā vardhamāna the clear division of kaṇḍikās can be seen; kalās and mātrās also increase in order and they are combined in a special order, only then is the form of kaṇḍikā vardhamāna achieved.[180] Its prastāra according to parivartas is as follows.

S S S S S
śa tā śa tā saṁ — Upohana of viśālā
S S S S S S S S S
śa ni tā ni śa tā pra ni saṁ — Viśālā kaṇḍikā
S S S S S S
ni śa tā śa ni saṁ — Upohana of saṅgatā
S S S S S S S S
ni śa ni tā śa pra ni saṁ — Saṅgatā kaṇḍikā
S S S S S S S S S
śa ni tā ni śa tā pra ni saṁ — Viśālā kaṇḍikā
S S S S S S S
ni śa śa tā śa tā śa — Upohana of sunandā
S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ
Sunandā kaṇḍikā
S S S S S S S S
ni śa ni tā śa pra ni saṁ — Saṅgatā kaṇḍikā
S S S S S S S S S
śa ni tā ni śa tā pra ni saṁ — Viśālā kaṇḍikā
S S S S S S S S
ni śa ni tā śa pra ni saṁ — Upohana of Sumukhī
S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ
S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ
Sumukhī kaṇḍikā

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[179] Ibid., 69.
[180] Ibid., A.B., p. 190. iha na pratyekaṁ ... vardhamānāśrayatvaṁ syāt/.

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S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ
Sunandā kaṇḍikā

S S S S S S S S
ni śa ni tā śa pra ni saṁ Saṅgatā kaṇḍikā

S S S S S S S S S
śa ni tā ni śa tā pra ni saṁ Viśālā kaṇḍikā

2. *Āsāritābhāsa vardhamāna* — Bharata has not made use of this term, Śārṅgadeva has said about this —

āsāritānāmutpattivardhamānādbhavatyataḥ/
tadāsāritavadbhāti vidhayā vakṣyamāṇayā//[181]

i.e., the production of āsāritas takes place through vardhamāna hence it (vardhamāna) presents a semblance of āsārita. The origin of this is in the following śloka of Bharata —

ekadvitricaturyogāttābhirāsāritāni tu/
vardhamāne prasūyante mārgatālāṅgayogataḥ//[182]

The meaning is that the āsāritas with 1, 2, 3 and 4 kaṇḍikās are formed in vardhamāna combining mārga, tāla and tālāṅgas. Therefore in vardhamānas there is the semblance of āsāritas, actually there are no āsāritas. This semblance is there not in theoretical descriptions but in practice when, in the tāla structure of vardhamāna, the kriyās of āsārita are associated just as in the clouds drifting in the sky, in reality, lion, etc. are not present but are imagined.[183]

Because there are four āsāritas, āsāritābhāsa vardhamāna is also of four types.

i. *Kaniṣṭhāsāritābhāsa vardhamāna* — Bharata has given the following description of it —

prathamāṁ kaṇḍikāṁ kṛtvā bālatālaprayojitām/
antimārdhakalāhīnaṁ kuryādevaṁ kaniṣṭhakam//[184]

i.e., when in the first kaṇḍikā, the tāla arrangement of bālāsārita (kaniṣṭhāsārita) is employed and the last half kalā is not employed, there is kaniṣṭhāsāritābhāsa vardhamāna. Ratnākara has made this clear and given its structure in the following verse —

viśālā cennavakalā bhitvāṣṭādaśadhā kṛtā/
tyaktvā cāntyāṁ kalāṁ tattu tadā bhāti kaniṣṭhavat//[185]

By doubling the 9 kalā viśālā to 18 kalās and dropping the last kalā, by

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[181] S.R., 5, 210.
[182] N.S., 31, 80.
[183] Ibid., Ch. 31, A.B., p. 194.
[184] Ibid., 31, 81.
[185] S.R., 5, 211.

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17 kalās it resembles kaniṣṭhāsārita, and then it becomes kaniṣṭhāsārita type of vardhamāna. Its kriyās are like those of kaniṣṭhāsārita.

ii. *Layāntarābhāsa vardhamāna* — In this first the second (saṅgatā) and then the first kaṇḍikā (viśālā) are rendered. A six kalā mukha (upohana) is also rendered. In saṅgatā there are 8 and in viśālā there are 9 kalās. Thus in all there are 17 kalās in which the kalās of kaniṣṭhāsārita are rendered. But the order of rendering kriyās is such that there is a semblance of layāntara and hence it has been called layāntarābhāsa (semblance) vardhamāna. All the kalās are of the form of guru in this.

Between kaniṣṭha and layāntarābhāsa, according to Bharata, the difference is —

dviguṇākṣarasaṁyogādanyamārganiyojanāt/
nṛttakālaviśeṣācca bālādanyallayāntaram//[186]

Layāntarābhāsa is different from bāla (kaniṣṭha) in the employment of double the number of akṣaras, use of different mārga and the duration of the dance performance. Composed with kaniṣṭha in layāntara there are double the number of syllables in the text.

iii. *Madhyamāsāritābhāsa vardhamāna* — When sunandā, saṅgatā and viśālā are rendered in that order, since in all there are 16+8+9 = 33 kalās and the kriyās of madhyamāsārita are employed there is the semblance of madhyamāsārita in this.

iv. *Jyeṣṭhāsāritābhāsa vardhamāna* — When sumukhī, sunandā, saṅgatā and viśālā are rendered in that order and there are in all 32+16+8+9 = 65 kalās and in them the kriyās of jyeṣṭhāsārita are rendered, there is the semblance of jyeṣṭhāsārita in this.

In all these mukha, pratimukha, deha and saṁharaṇa are rendered as in the āsāritas.

3. *Vardhamānāsārita* — When Vardhamāna is produced from āsāritas it is called vardhamānāsārita. Substantially there is no special distinction between āsāritābhāsa and vardhamānāsārita, the distinction is only in the intention. If the attention is focussed on āsārita we have āsāritābhāsa and if it is focussed on vardhamāna we have vardhamānāsārita. Kallinātha has expressed this as follows—

pūrvamāsāritābhāsa āsāritānāmutpattirvardhamānāditi darśitam. idānīṁ tadviparyaya ucyate yadā vardhamānāsāritebhya utpannamiti vivakṣyate; tadā tadvardhamānāsāritamityudāharannācāryaḥ. tenātra vivakṣayaiva bhedo draṣṭavyaḥ. svarūpa(ta)stu nātiva bhedo'stīti.[187]

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[186] N.S., 31, 84.
[187] S.R., Ch. 5., Kalli., p. 124.

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Bharata has explained this relation in terms of effect and cause.

vardhamānaśarīrasya bhavedāsāritasya ca/
kāryakāraṇabhāvena parasparavikalpanam//
yathā vṛkṣo bhaved bījād vṛkṣād bījasya sambhavaḥ/
anyonyahetusaṁyogāt pratyetavyastatheha tu//[188]

Vardhamāna and āsārita are conceived of as mutually each other's cause and effect. Just as the seed is produced from the tree and the tree from the seed, in the same way āsārita is produced from vardhamāna and vardhamāna from āsārita.

When the different āsāritas are rendered with the kaṇḍikās of vardhamāna and their kriyās, there is the semblance of vardhamānas in the āsāritas. Thus they are vardhamānābhāsa āsāritas which have been given the name vardhamānāsārita. If we look at the structures of its four varieties the 10 parivartas of the kaṇḍikās of vardhamāna can be seen in the first parivarta (viśalā) in vardhamānābhāsa kaniṣṭhāsārita, the second and third (saṅgatā, viśālā) in layāntara, the fourth, fifth and sixth, (sunandā, saṅgatā, viśālā) in madhya, and the seventh to tenth (sumukhī, sunandā, saṅgatā, viśālā) in jyeṣṭha. Although the number of kalās in kaniṣṭhāsārita etc. is similar to that of vardhamānas, the division of kaṇḍikās and the kriyās are not similar; e.g., there are 65 kalās in jyeṣṭhāsārita and vardhamānābhāsa jyeṣṭhāsārita but in the former the division of 32, 16, 8 and 9 kalās or the kriyās of these kaṇḍikās is not there.

Śārṅgadeva's description of vardhamānāsārita is very brief and hence on that basis it is difficult to form prastāras. His prastāras are not according to Bharata's description hence here the description and prastāras are given on the basis of Bharata and Abhinava's description.

If we consider the production of vardhamāna from all the four āsāritas, there are four types of vardhamānāsāritas.

i. *Vardhamānābhāsa kaniṣṭhāsārita* — In the 17 kalā tāla structure of kaniṣṭhāsārita, by breaking up the 9 kalās of viśālā kaṇḍika into 18 and leaving out the last kalā, and making use of the kriyās of viśālā and saṅgatā in a special manner in half laya, its form is expressed but all kalās are of the form of guru. Before the kaṇḍikās, as in kaniṣṭhāsārita there is upohana in 5 kalās. Prastāra —

S S S S S
dhruvapāta
Upo.

[188] N.S., 31, 92-93.

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S S S S S S S S S S S S S S S S
śa ni tā ni śa tā pra ni saṁ ni śa ni tā śa pra ni saṁ

Bharata has used the adjective 'bāla' for the 9-kalā kaniṣṭhāsārita in vardhamāna — "bālaṁ navakalaṁ jñeyaṁ daśasaptalayāntaram".[189] In other places too — "bālatālaprayojitām"[190] and "bālādanyallayāntaram"[191] kaniṣṭha has been called 'bāla'. It is only while quoting Bharata that Śārṅgadeva uses the word 'bāla' — 'etadbāle jñeyam'.[192]

ii. *Vardhamānābhāsa layāntarāsārita* — When the kriyās of vardhamānābhāsa kaniṣṭhāsārita are employed in double laya and mārga, vardhamānābhāsa layāntarāsārita is manifested. Kriyās are those belonging to saṅgatā and viśālā and all are gurus. Prastāra —

S S S S S S
dhruvapāta
upo.

S S S S S S S S S S S S S S S S S
ni śa ni tā śa pra ni saṁ śa ni tā ni śa tā pra ni saṁ

iii. *Vardhamānābhāsa madhyāsārita* — When, in the 33 kalā tāla structure of madhyāsārita, the kriyās of sunandā, saṅgatā and viśālā of vardhamāna are employed, this composition results. As in madhyāsārita in the beginning there is upohana for 7 kalās. Prastāra —

S S S S S S S
dhruvapāta
upo.

S S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ

S S S S S S S S S S S S S S S S S
ni śa ni tā śa pra ni saṁ śa ni tā ni śa tā pra ni saṁ

iv. *Vardhamānābhāsa jyeṣṭhāsārita* — When in the 65 kalā tāla structure of jyeṣṭhāsārita the sumukhī, sunandā, saṅgatā and viśālā kaṇḍikās of vardhamāna are employed, vardhamānābhāsa jyeṣṭhāsārita results. As in jyeṣṭhāsārita there is an upohana of 8 kalās in the beginning. Prastāra —

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[189] Ibid., 31, 155.
[190] Ibid., 81.
[191] Ibid., 84.
[192] S.R., 5, 203.

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S S S S S S S S
dhruvapāta
upo.

S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ

S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ

S S S S S S S S S S S S S S S S
ā ni vi śa ā ni vi tā ā śa vi pra ā ni vi saṁ

S S S S S S S S S S S S S S S S S
ni śa ni tā śa pra ni saṁ śa ni tā ni śa tā pra ni saṁ

The Dance of Vardhamāna and Āsārita — In the pūrvaraṅga dance could be performed along with one āsārita or alternatively with all the āsāritas and vardhamāna also. With the entry of the (female) dancer drums were beaten and the dance used to be performed with pure karaṇas (limb movements ending in poses). The movement of the dancer used to be in accordance with the drums and her cārī (gait) used to be in accordance with her movement. In the beginning of the dance puṣpāñjali (offering of flowers) and salutation to the gods was performed and after that the substance of the words of the āsārita was mimed. At that time the drums were not played. In the end, during the aṅgahāras, drums were played. In this dance accompanying āsārita, at the time of the entry of the dancer nṛtta was predominant, later with abhinaya, gīta was predominant and in the end, at the time of aṅgahāras vādya (drumming) was predominant.

If all four āsāritas were performed, then, in the first āsārita, one dancer and in the second two, in the third three and in the fourth four dancers appeared. If only one āsārita was performed, then in its four parts, mukha, pratimukha, śarīra and saṁharaṇa, one, two, three and four dancers performed respectively.

Āsārita and vardhamāna were employed only when dance was performed. Otherwise one of the seven gītakas — madraka etc. — was sung.

4. PĀṆIKĀ

As has already been mentioned, Bharata has not treated of the four gītakas pāṇikā to sāma as full-fledged independent songs. There are stray references to pāṇikā here and there and Bharata has devoted only

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one verse to this form.

aṣṭāṅgā ṣodaśāṅgā ca yugmaujā vā pramāṇataḥ/
stutiyuktā tu kartavyā mātrāyuktā tu pāṇikā//[193]

In the Saṅgītaratnākara and Saṅgītarāja we find a clear description of pāṇikā. In the Bharatabhāṣya, after a brief description, the text and svaraprastāra of 13 of its 18 varieties have been given.

Bharata has declared pāṇikā to consist of mātrā, of words of salutation, of eight aṅgas and sixteen aṅgas, and of even and odd measure. The description is very brief and Abhinavagupta's commentary is not very clear, and yet the prototype of Śārṅgadeva's pāṇikā is found here. Abhinavagupta says it is to be employed in lāsya (graceful dance) in the delicate pūrvaraṅga and herein lies the importance of pāṇikā.[194]

According to Śārṅgadeva, in pāṇikā, there is mukha which is similar to the first mātrā of 16 kalās of rovindaka with the same kriyās. In the first 8 kalās of this mukha there is upohana. After the mukha, there is pratimukha which is just like mukha, with a different text and the same melody. Then there is śarīra consisting of four yathākṣara uttara tālas, and in the end śīrṣaka having a structure similar to the 12 kalā sampiṣṭaka with the melodic phrase ekaka. According to another school, śīrṣaka consists of antāharaṇa with anta.

In pāṇikā, as in ullopyaka, there is the arrangement of a minimum of 8 aṅgas and a maximum of 16 aṅgas. The structure of the text consists of 'ā'kāras interspersed with words of praise (i.e. 'ā' occurs in between the words) or of uninterrupted eulogies (merely words of praise), or of uninterrupted ākāras (merely 'ā') forming the vidārīs.

The aṅgas are arranged in the same manner in the 16 kalās of pāṇikā as advocated by Abhinava for accommodating more gītāṅgas in the 12 kalās of the vaihāyasa in ullopyaka. The methods he advocates are the repetition of tāla and the extension of svaras.

Nānyadeva mentions an extra aṅga named 'dhruvaka' in pāṇikā and even gives it here and there in the prastāras. But he has not said anything about its structure. And not much light is thrown on it by the prastāras. Śārṅgadeva mentions the employment of upohana which is not found in Nānyadeva's prastāras although there are śuṣkākṣaras in the midst of words of praise. Since there is no clear division of kalā, kriyā or pādabhāga in these prastāras they are not very clear. The prastāra according to the description in Saṅgītaratnākara should be as follows—

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[193] N.S., 31, 325.
[194] Ibid., A.B.

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Mukha S S S S S S S S S S S S S S S S
ā ni vi pra ā ni vi tā ā ni vi pra ā ni vi śa
upohana

Pratimukha — like mukha.

Śarīra Ś | S S | Ś Ś | S S | Ś Ś | S S | Ś
saṁ tā śa tā śa tā saṁ tā śa tā śa tā saṁ tā śa tā śa tā

Ś | S S | Ś
saṁ tā śa tā śa tā

Śīrṣaka S S S S S S S S S S S S
ni śa śa śa tā tā tā śa tā śa tā saṁ

5. ṚK[195]

The song whose text is composed in accordance with the metres ranging from the 8-letter anuṣṭup to the 22-letter jagatī of the Vedas and secular poetry is ṛk. In this there is one syllable to each kalā. In all there are 48 kalās. In these the mātrā can be completed where necessary by introducing stobhākṣaras (auspicious meaningless syllables). 'Oṁ'kāra and 'Ha'kāra can be used in three or six kalās. The seven aṅgas of sāmagāna — prastāva, udgītha, pratihāra, upadrava, nidhana, hiṁkāra, and huṁkāra are employed in this song. The vidārīs and sthāyī and other varṇas can be composed in conformity to taste and relative beauty.

6. GĀTHĀ[196]

Gāthā is composed with 128 kalās and for the completion of the kalās stobhākṣaras are used. Kalā consists of 4 syllables and mātrā vṛttas (metres based on syllabic mātrā) are employed. Ekaka is employed abundantly and vividha etc. are fewer. There is abundant use of varṇa, alaṅkāra and gītis. And there is the employment of prastāva and other aṅgas of sāman.

In vedic practice along with sāmagāna the singing of gāthā was also present, which, since it consisted of eulogies of the gods or king, belonged to the class of secular music. But it is difficult to state whether this gāthā is related to the gāthā gītaka.

7. SĀMA[197]

As in vedic sāma there is the use of stobhas in this. The aṅgas of

[195] S.R., 5, 223-27.
[196] Ibid., 228-30.
[197] Ibid., 230-35.

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sāma such as prastāva are used here with the names udgrāha, etc. For the completion of kalā 'hiṁ'kāra and 'oṁ'kāra can be added. The metres used can range from gāyatrī (6 syllables) to saṁkṛti (24 syllables). Sāma is built up of the text of ṛk. There are 96 kalās in it which are single lettered. According to another opinion the number of kalās of sāma is half (48). The stobhas (oṁkāra, etc.) are arranged in groups of three or six.

There are some points about the last three gītakas — ṛk, gāthā and sāma, which set them apart from the other gītakas. First of all, tāla kriyās have not been mentioned in them. Fixed numbers of kalās have been spoken of but there is no division of kalās nor is there a division into vastu and aṅgas as in other gītakas. Prastāva, etc. which have been called aṅgas really belong to sāmagāna although Śārṅgadeva has given them the following equivalent names —

Prastāva	Udgrāha
Udgītha	Anudgrāha
Pratihāra	Sambodha
Upadrava	Dhruvaka
Nidhana	Ābhoga[198]

In the composition of the text of ṛk, etc. the metre has been regulated which is not the case with the other gītakas. In the āsāritas there is only the arrangement of 4 mātrā gaṇas, but the major difference is that in ṛk and sāma there is one syllable to each kalā and in gāthā four. This means that their composition is certainly dependent on a metre-based unit whereas in the other gītakas one 4-mātrā gaṇa is set to one kalā (of 10 short syllables).

The structure of these three gītakas and their connection with sāmagāna suggest that they evolved first from sāmagāna and later the rest of the gītakas. But the use of prastāva and other aṅgas of sāmagāna in these gāndharva forms, and later on the use of the same with different names in prabandhas, and as in ṛk, etc. the special use of metre in dhruvās and prabandhas — all these facts suggest that the metre-based ṛk and other tāla based gītakas evolved from sāmagāna. Based on their elements the metre based dhruvās evolved and taking all these elements the deśi tāla based prabandhas came into being.

Ṛk, gāthā and sāma are all vedic names. Secular music is considered to have evolved from sāmagāna and in this way secular music has been sought to be linked with vedic music, although since the actual sung form is not available, this is difficult to prove. But these gītakas

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[198] S.R, 5, 232-33.

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are directly connected with the Vedas. The stobhākṣara, metre and text employed in them can be vedic or secular and so these songs belong only to secular music. In none of them has tāla been prescribed although they come within the compass of the tāla-based gītakas. Since they are part of 'mārga' music, even though they are not vedic, they come within secular music of a religious kind.

Abhinavagupta remarks that the tāla in these gītakas is just like tāla in the 'saptarūpa' or the seven gītakas since there is no tāla other than tryaśra and caturaśra forms and only these are available in the seven gītakas.

> ṛgādīnāṁ yadrūpaṁ tat saptaiva. gītakasaptarūpānatiriktameveti yāvat. tryaśracaturaśratālaprakārātiriktaṁ hi ṛgādiḥ.[199]

The details of prastāva and other aṅgas of sāma are as follows. (1) Prastāva: the initial part of sāmagāna which begins with huṁ (a form of hiṁkāra — the sound 'hiṁ'). All the ṛtviks together sing this. (2) Udgītha: udgītha is the most important part and it is sung by the chief ṛtvik (udgātā). In this 'Oṁ' is sung in the beginning. (3) Pratihāra is the part joining together two divisions. It is sung by the pratihartā. (4) Upadrava is one of the divisions of pratihāra and is sung by the udgātā. When the main pratihāra is sung by pratihartā the udgātā sings the same piecemeal. The section is called upadrava. (5) Nidhana: when the rest of the pratihāra is combined with 'Oṁ' and sung in the form of different divisions we have 'nidhana'. It is sung by the prastotā, udgātā and pratihartā together.[200]

In the case of gītakas it is to be noted that the varṇa-vṛttas (varṇa-based metres) are not employed anywhere. Only the four-mātrā gaṇas are used which cannot be called mātrā metres since there is no rule regarding the number of mātrās or the division into caraṇas (sections). But since everywhere there is the arrangement of four-mātrā gaṇas, there is the beauty of laya, and so the main characteristic of metre, namely 'laya-boundedness' is necessarily there in them. Bharata has used the term 'gaṇa' in the context of the gītakas only for this four-mātrā arrangement.

> catvārastu gaṇā yugme oje ṣaṭ parikīrtitāḥ/
> dvitīye pañcapānau tu sārdhāḥ ṣaṭ parikīrtitāḥ//[201]

From the point of view of metrics, gītakas have neither sama chanda, nor viṣama nor yet ardhasama since the number of mātrās in all feet is

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[199] N.S., Ch. 31, A.B., p. 282.
[200] Bhā. Saṅ. Kā. Iti., p. 75-77.
[201] N.S., 31, 106.

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not equal, nor is it unequal having equal number of mātrās in even feet and unequal in odd feet. And moreover the number of feet is three in kaniṣṭha. There are metres in its mantras but no tāla in sāmagāna. There is no tautness either in the metres there. In secular Sanskṛta metre had a different evolution. In music tāla developed. Combining both, the composition of gītakas took place and so the rudimentary form of metre can be found in them. Metre is present in the fundamental and simple form of the 4-mātrā gaṇas. But without extension of the notes there is no beauty in song. For extension there ought to be fewer syllables and more extension of svara. For this one kalā was kept equivalent to the time taken to utter 10 short syllables and only 4 syllables of text were set to it i.e., the time to singing 4 short syllables was 10 short syllables by which extension was possible.

Here the question can be raised why instead of, or in addition to the 4-mātrā gaṇas, 3-mātrā gaṇas were also not used. Probably the answer is that in 3-mātrā gaṇas there is not the easy flow which is there in 4-mātrā gaṇas. There is a feeling of incompleteness in the 3-mātrā gaṇa which is not there in the 4-mātrā gaṇa. At the same time there is evenness in the 4-mātrā gaṇa whereas there is 'unevenness' in the 3-mātrā gaṇa. Possibly this is the reason why in metrics there is the rule that if one group of three mātrās occurs, at once, another is added to make it even.

If we look at the tālas employed in gītakas it becomes apparent that in these gītakas there is special merging of metre and tāla. Representing metre there are 4-mātrā gaṇas in the text and the tāla arrangement is such that in one guru kalā only one gaṇa is fitted in. In other words in one guru of tāla the number of mātrās of text fitted in is four whatever the number of syllables may be.

The following points should be pondered regarding the kalā-vidhi and tāla arrangement in gītakas and nirgītas.

1. Although cācapuṭa is next only in importance to caccatpuṭa we find ṣaṭpitāputraka used more often in gītakas than cācapuṭa.
2. In the gītakas principally only the three mārgas have been employed, not the fourth — dhruva mārga.
3. The use of dhruvapāta has been prohibited and only in upohana is there leave to employ it.
4. In the gītakas the fusion of metre (in the form of 4-mātrā gaṇas) and tāla has been brought about in a special manner.
5. The gītakas have been said to be tāla-based and yet in ṛk, gāthā and sāma the tāla arrangement has not been given.

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6. The measure of laghu, the fundamental unit of tāla is equivalent to 5 short syllables. The same kriyās of tāla have been prescribed in the nirgītas also. There, in vīṇā playing, the laghu unit is equal to syllable as in metrics. From the point of view of tāla there is no equivalence between the two units, nor is the yathākṣara measure of tāla prescribed and yet the use of mārgatālas has been advocated in nirgītas.

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3.

PRABANDHA

SECTION A

ANALYSIS OF PRABANDHA

THE DERIVATION OF 'PRABANDHA' AND ITS VARIOUS MEANINGS

The word 'prabandha' is formed out of pra+bandh+ghañ which means well-tied or well-bound. 'Bandha' is used in common parlance also in several senses e.g., to tie a bundle, to bind with a thread, to bind the mind, to tie to a peg, etc. In tying a bundle, gathering together scattered things is implied. In tying with a thread, bringing together scattered things at one level is implied. Binding the mind means attracting the mind and producing a feeling of closeness. By tying a cow to a peg we restrict its movement to a particular area. In literature too we find several types of 'bandha', nibandha, prabandha, prabandha-kāvya, etc. To collect certain aspects of a subject within a limited compass is 'nibandha'. When a relatively detailed treatment is given it is called 'prabandha'. That structure wherein many feelings, many circumstances and many characters are specially combined in a poetic form which gives delight is called 'prabandha-kāvya'. In all the usages seen above, we get the impression of collecting together or binding within limits disparate objects. The word 'prabandha' used in music also has this sense since here too, that form which results from being bound by 'dhātus' and 'aṅgas' is called 'prabandha'. Even in 'bandiś', the word which substitutes prabandha in current parlance, there is a hint of the verb 'bandh'.

VARIOUS TERMS FOR 'PRABANDHA'

Several names are employed besides 'prabandha' for this type of composition in the various texts. Bṛhaddeśī calls them prabandha. Abhinava too mentions the term prabandha.[1] There he refers to the dhruvā gānas used in nāṭya as prabandha gāna and enumerates, on the authority of Kaśyapa, the prescription of jāti, grāmarāga, bhāṣā etc. in the various rasa and bhāva situations within the nāṭya. In the Bharatabhāṣya Nānyadeva expounds prabandha under the heading 'deśī-gītakādhyāya'. The gītaka spoken of by Bharata have been called mārga-based gīta and prabandhas have been called deśī gīta. In Mānasollāsa again the word prabandha occurs. In the Saṅgītaratnākara three terms occur — prabandha, vastu and rūpaka, but the word prabandha

[1] A.B., Vol. IV, p. 72.

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is used everywhere. It is in Pārśvadeva's Saṅgītasamayasāra that we first come across an explanation of the difference between these three terms.

caturbhirdhātubhiḥ ṣaḍbhiścāṅgairyasmāt prabadhyate/
tasmāt prabandhaḥ kathito gītalakṣaṇakovidaiḥ//
rāgādyāropaṇe hetuḥ syādasmin rūpakābhidhā/
udgrāhādyāstu catvāraḥ svarādīni ca ṣaṭ tathā//
vasanti yatra sa jñeyaḥ prabandho vastusaṁjñayā//[2]

Being bound by 4 dhātus and 6 aṅgas it is 'prabandha', being causal in the establishment of the rāga it is 'rūpaka', since the 4 dhātus udgrāha, etc. and 6 aṅgas svara, etc. reside (vas) in it, it is called 'vastu', but Pārśvadeva has made use of only 'prabandha' everywhere.

In the Saṅgītanārāyaṇa these three terms have been used in accordance with the number of dhātus and aṅgas.

caturbhirdhātubhirbaddhastvaṅgaiḥ ṣaḍbhiśca kalpitaḥ/
prakṛṣṭo yaśca bandhaḥ syāt sa prabandho nigadyate//
tryādibhirdhātubhiścāṅgaiḥ pañcabhirvastu kathyate//
dvidhātukaṁ tathā dvyaṅgaṁ rūpakaṁ parikīrtitam//[3]

'Prabandha' consists of 4 dhātus and 6 aṅgas, 'vastu' of 3 dhātus and 5 aṅgas and 'rūpaka' of 2 dhātus and 2 aṅgas.

In the Saṅgītarāja, by qualifying vastu with 'kānicit' (some) the following distinction has been made. When only some of the dhātus or aṅgas are present, not all, it is called vastu.[4] When all the 4 dhātus and 6 aṅgas are present it is called prabandha.

In the later work, Saṅgītadarpaṇa, the main term used is prabandha. But besides vastu, rūpaka and gīta the word 'geya' also occurs in this work.[5] Thus there are five terms — prabandha, vastu, rūpaka, gīta and geya.

Besides prabandha, vastu, rūpaka and geya, 'rūpa' has also been made use of by Ahobala.[6] Ahobala has chiefly used the two terms prabandha and gīta and has sought, for the first time, to establish the difference between the two.

varṇaireteṣu svalpatvaṁ svarairatra samīraṇā/[7]

i.e., in these (bindu, daru, aṣṭapadī and dhruvapada — the four gītas mentioned last) there are few syllables and much extension of svaras. The difference is that in prabandha there are more syllables of text and

[2] S.S.S., 5, 2-4.
[3] S.N., 1, 305-06.
[4] S.Rāja., part I, 2, 4, 2, 4-6.
[5] S.D., v. 356.
[6] S. Pār., v. 505.
[7] Ibid., p. 598.

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in gīta there is the greater lengthening out of svaras. It should be noted that in the above classification dhruvapada belongs to the class of greater extension (of svaras). Probably in prabandha there was very little extension of svara and so in comparison the extension in dhruvapada was felt to be greater. It is also possible that there was more extension of notes in dhruvapada as compared to the current dhrupada form. Today in the ḳhyāl the extension of svaras is so great that the extension in dhruvapada is felt to be very little.

In Nāṭyacūdāmaṇi both the terms prabandha and gīta are found but have absolutely different meanings. 'Gīta' is that which is formed by a combination of the words and euphony of eight languages with svara and rāga.

aṣṭabhāṣāpadairyuktaṁ śabdajhaṅkārasaṁyutam/
svararāgaiḥ pragāyante gītamityabhidhīyate//[8]

If sung in four, five or six rāgas they are called prabandha.

caturbhiḥ pañcabhiḥ ṣaḍbhiḥ rāgairyastu prayujyate/
tasmātprabandhaḥ kathitaḥ . . . . . //[9]

In the Anūpasaṅgītaratnākara Bhāvabhaṭṭa has made use of 9 terms for prabandha — prabandha, vastu, rūpaka, gīta, geya, kāvya, kavitva, kavitā, gīti.[10] Of these the last four have not been used by any other writer. Kāvya, kavitva and kavitā are related to the verbal composition and gīti has to do with the melodic aspect.

In the Bṛhacchārṅgadharapaddhati (which is a collection of selected verses from various technical works) in the ślokas on gāndharvaśāstra[11] rūpaka has been mentioned as follows—

udgrāhaścānyadhātuḥ syāddhruvakaścānyadhātukaḥ/
melāpakonyadhātuḥ syādābhogaścānyadhātukaḥ//
caturddhātukametaddhi rūpakaṁ kīrtyate budhaiḥ/

i.e., when the four dhātus — udgrāha, dhruva, melāpaka and ābhoga are of different dhātus i.e. of different svara structure, it is called 'rūpaka'.

THE DISTINCTION BETWEEN PRABANDHA AND GĪTA

The word gīta is formed of gai + kta which means 'sung'. Prabandha means 'composed in a special manner.' Any verbal composition — whether meaningful or meaningless — can be called prabandha if it is composed of dhātus and aṅga. But it cannot be called gīta as long

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[8] Based on the copy of the GOML Mss. preserved at the Deptt. of Musicology, B.H.U., Varanasi.
[9] Ibid.
[10] A.S.R., Bikaner Mss.
[11] p. 344-53.

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as it is not sung. In other words, any composition is first a prabandha and then only a gīta.

In the Saṅgītaratnākara the word gīta has been used in a wide sense. In the phrase 'rañjaka-svara-sandarbha' the melodic aspect of gīta (vocal music) and vādya (instrumental music) has been called gīta.[12] A somewhat narrower sense than this is 'that which is sung by the voice'. This sense is to the fore while speaking of the guṇa-doṣa (merits and defects) of gīta since the guṇas and doṣas relate to the voice.[13] The object of the activity of the singer is gīta. It is this that the vāggeyakāra (one who composes both the text and the melody) composes. It is nothing but the composition. In this context, the word gīta has not been used but indirectly the root meaning of gīta has been taken. While giving the requirements of a vāggeyakāra in the phrase 'drutagītavinirmāṇa' the word gīta has been used in the sense of prabandha.

The first available explanation of the word gīta is Kaśyapa's which Kallinātha gives as follows.

> grahāṁśādidaśalakṣaṇalakṣitasvaramātrasanniveśaviśeṣo rāgaḥ.
> taiḥ svaraiḥ padaistālairmārgairevaṁ caturbhiraṅgairupetaṁ
> dhruvādisaṁjñakaṁ gītamiti.[14]

The special organization of svaras characterised by the ten lakṣaṇas is rāga and that which is endowed with these svaras as well as pada, tāla and mārga, and is referred to by such names as dhruva, (or dhruvā), is gīta. According to this gīta has four limbs — svara, pada, tāla and mārga. Svara refers to the melodic aspect, pada to the verbal text, and tāla and mārga to the time aspect (tāla). Thus there are three elements in gīta — svara, pada and tāla. Here gīta has reference to singing.

Ahobala has also tried to point out the difference between gīta and prabandha. According to him gīta is marked by the 'fewness' of syllables and the drawing out of svaras and prabandha has opposite characteristics. The difference is not very clear here but there is a hint that the word gīta has been used because of its being sung.

The first informed effort to demonstrate the difference between prabandha and gīta has been made by Veṅkaṭamakhī. According to the etymological explanation based on 'prabadhyate' (is bound/composed) there is no difference between gīta and prabandha and yet they are described separately, why? Raising this question he answers it saying that

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[12] S.R., 4, 1.
[13] Ibid., 4, 374-79.
[14] Ibid., 2, 2, 30-32, p. 33.

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the name prabandha has been given in common practice to that svara arrangement which is bound by dhātus and aṅgas and so the word prabandha has become conventional in this sense. But if no difference is made between the two, how is 'caturdaṇḍī' to be justified and how is Gopāla Nāyaka to be justified? That is why the two are kept separate—

nanu prabadhyata iti vyutpattyā nāsti bhinnatā/
gītaprabandhayostasmātpṛthakprakaraṇaṁ vṛthā//
gītaprabandhayorevaṁ bhedo yadi na kalpyate/
kutaḥ siddhyeccaturdaṇḍī kuto gopālanāyakaḥ//
prayuktaṁ tu caturdaṇḍītyato gītaprabandhayoḥ/
bhedātpṛthakprakaraṇaṁ prabandhārthaṁ pravartate//[15]

In the same way, according to the etymology, 'gīyate' (is sung), ālāpa, ṭhāya, prabandha and gīta (caturdaṇḍī) are all gīta— then why is gīta differentiated from the other three? Raising this question he replies that although all these are gīta, by convention only the gītas named sālagasūḍas are called gīta and hence in the gīta prakaraṇa only sālagasūḍas are described.

nanu gīyata ityevaṁ vyutpattyā''lāpaṭhāyayoḥ/
prabandhānāṁ ca gītatvamasti tatkiṁ nirūpyate//
iti ceducyate gītaśabdo'yaṁ yogataḥ punaḥ/
prabandhālāpaṭhāyānāṁ vācakaḥ syāttathā'pyasau/
rūḍhyā sālagasūḍākhyagītabhedaikavācakaḥ/
ata sālagasūḍākhyaṁ gītamatra nirūpyate//
. . . . . .
sūḍa ityeṣa deśīyaśabdo gītakavācakaḥ//[16]

Veṅkaṭamakhī's prabandha and gīta are both prabandha as well as gīta, because both are precomposed compositions consisting of special aṅgas, etc. and both are singable. It appears that among the prabandhas those which were less in vogue are called prabandhas and those which were more developed or had become more popular are called gīta. Sālagasūḍas are found in Ratnākara also but by the time of Veṅkaṭamakhī they must have gained so much importance that a separate class was called for to accommodate them and so they were called gīta.

On the other hand, those forms, simpler than the prabandhas, which came into vogue, in North India were gīta as Ahobala called them. He called daru, dhruvapada, etc. gītas. It is possible that he let those gītas which were set in several rāgas and several tālas remain among prabandhas. Even today dhruvapada singers call songs which

[15] Catur., 9, 2-6.
[16] Ibid., 8, 2-5.

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are sung in several tālas one after another 'prabandha' (Śrī T.L. Rāṇā demonstrated such prabandhas).

Śārṅgadeva has almost never used the word gīta for prabandha, although all the prabandhas he has described were sung. The reason is that in theory an object can be defined and described but it cannot be practically presented as in the science of architecture the characteristics of a particular kind of building can be given but the building cannot be erected. The characteristics of prabandha can be given but so long as it is not sung it cannot be called gīta. Saṅgītaratnākara is a theoretical work and so Śārṅgadeva has spoken of prabandha rather than gīta. He has in general used the word gīta in a wide sense.

The first detailed and systematic exposition of prabandhas is found in Saṅgītaratnākara and hence we have accepted it as the basis of our analysis and in order to highlight different schools of thought or historical changes, we have studied all the available texts prior to the Ratnākara and following it.

THE RELATION BETWEEN PRABANDHA AND GĪTA

Generally any pleasing arrangement of svaras has been called gīta. The question can arise that so long as the prabandha is not sung it cannot be called gīta, then so long as an arrangement of svaras is not sung, how can it become gīta? The answer is that, in order for prabandha to be called prabandha, it is enough if it has 'dhātus' and 'aṅgas' and it is singable hence, in the description of prabandha, if its sung aspect is indicated, it is all the better. But they become gīta only when they are sung, hence after enumerating their names, Mataṅga has considered it necessary to add that they should be sung in rāgas following rules laid down by experts in gīta.

yathoktaṁ cātra niyamai . . . . . /
rāgairyathāvaduktaistu gātavyā gītakovidaiḥ//[17]

If a structure of words, even when it is not sung, is called prabandha its quality of being prabandha is not negated. On the other hand, for an arrangement of svaras there by uttering the solfa syllables sa, ri, ga etc. we do not have svaras. Unless the musical sounds which they stand for are sung, they cannot be called svaras. When we speak of an arrangement of svaras their sung nature is implied and as the syllables of a svara arrangement are uttered the mind can hear the sound form, then alone is the svara arrangement grasped in its own nature. That is why a svara arrangement has been called gīta. And of course it should be

[17] Bṛ., v. 396, p. 142.

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pleasing. Svara itself is defined as 'svato rañjayati śrotṛcittaṁ' (it pleases the mind of the listener by itself) i.e., to be pleasing is the very nature of svara, but it is possible that an arrangement of svaras is not pleasing and hence the adjective 'rañjaka' (pleasing) has been added.[18] Gīta consists of two divisions gāndharva and gāna.[19] Gāndharva is of a timeless tradition, bound by rules, the bestower of good (śreyas) and sung by the gandharvas. That which has been composed by mortal composers, is defined by lakṣaṇas (characteristics), set to deśī rāgas etc. and delights the mind, is called gāna.[20]

Gāna is of two types— nibaddha (pre-composed) and anibaddha (that which is not pre-composed). Music which is composed in terms of dhātus and aṅgas is nibaddha and that without these, i.e. ālapti (improvisation) is anibaddha. Madanapāla in his 'Ānandasañjīvanaṁ' has spoken of them thus—

nibaddhaṁ chandasā baddhaṁ tālabaddhaṁ tathaiva ca//
tadvanmātrā nibaddhaṁ ca padyabaddhaṁ ca kathyate/
anibaddhaṁ ca gadyaṁ ca chandohīnaṁ vitālakam//
mātrāniyamahīnaṁ ca muktakaṁ ca nigadyate/
baddhaṁ ca dvividhaṁ proktaṁ varṇamātrāniyantritam//
anibaddhaṁ dvitīyaṁ syāt vinā mātrādiyantraṇāt/
ālaptistvanibaddhā syāt gītabhaṅgyā ca tālayuk//[21]

That which is bound by metre or tāla or mātrā or verse is nibaddha and that which is in prose form or without metre or tāla or ruling of mātrā (muktaka) is anibaddha.

THE DEFINITION OF PRABANDHA AND THE ANALYSIS OF DHĀTU AND AṄGA

That nibaddha gāna which is organised by dhātus and aṅgas is called 'prabandha'.

baddhaṁ dhātubhiraṅgaiśca nibaddhamabhidhīyate/[22]
saṁjñātrayaṁ nibaddhasya prabandho vastu rūpakam//[23]

It should be noted that unlike other writers, Śārṅgadeva does not first speak of prabandha or gīta, and then give it the three names seen already. He mentions the three names in the very beginning and then adopts 'prabandha'.

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[18] S.R., 4, 1.
[19] Ibid.
[20] Ibid., 4, 2-3.
[21] From the copy in Musicology Department, B.H.U.
[22] S.R. 4, 5.
[23] Ibid., 4, 6.

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DHĀTU

Dhātu is a limb of prabandha — 'prabandhāvayavo dhātuḥ'.[24] Here the lakṣaṇa of dhātu is very brief. In the definition of vāggeyakāra (composer) we again find the word dhātu.

vāṅ māturucyate geyaṁ dhāturityabhidhīyate/
vācaṁ geyaṁ ca kurute yaḥ sa vāggeyakārakaḥ//[25]

Here, that which is sung (geya) has been called dhātu, but this is a property of the whole prabandha. Dhātu, which is a limb of prabandha, stands at one place and hence there is a distinction between the two. Kallinātha has drawn attention to this.

pūrvaṁ dhātuśabdena geyamuktam. atra prabandhāvayavo
vivakṣitaḥ. geyaṁ nāma sakalaprabandhānugato dharmaḥ.
prabandhāvayavastu dharmaikadeśa iti tayorbhedo draṣṭavyaḥ.[26]

The first and main element of saṅgīta is svara, that is why in the context of vāggeyakāra and prabandha, dhātu is concerned mainly with svara aspect. But in the context of vāggeyakāra, the entire svara organisation, and in the case of prabandha, the sections which are formed by svara organisation, are meant. Both these sustain the body of prabandha, and hence in both places, the word dhātu has been used. It is to be noted that in the mode of playing of viṇā also the word dhātu is used. Here dhātu means those elements that sustain the playing technique of an instrument.

The word dhātu has been taken from the science of Āyurveda. According to this science there are three dhātus in the body— vāta, pitta and kapha. Just as these dhātus sustain the body the elements which sustain the body of prabandha are also called dhātus.

vātapittakaphā dehadhāraṇāddhātavo yathā//
evamete prabandhasya dhātavo dehadhāraṇāt/[27]

There are four dhātus in prabandha— udgrāha, melāpaka, dhruva and ābhoga. Besides these there is another dhātu called antarā between dhruva and ābhoga which is found only in sālagasūḍas and not in other prabandhas.

dhruvābhogāntare jāto dhāturanyo'ntarābhidhaḥ//
sa tu sālagasūḍastharūpakeṣveva dṛśyate/[28]

Saṅgītarāja speaks of 5 dhātus including antarā while all other later works speak of 4 dhātus and mention antarā separately. In this connection

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[24] Ibid., 4, 7.
[25] Ibid., 3, 2.
[26] Ibid., Ch. 4, Kalli., p. 204.
[27] Ibid., 4, 10-11.
[28] Ibid., 9-10.

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it is worth special notice that in the Mānasollāsa, the terms udgrāha etc. are generally not used in the description of various prabandhas. He only speaks of first, second, etc, sections according to need. Only while giving the lakṣaṇas of elā, daṇḍakikā (ḍheṅkikā), jhombaḍa, lamba (lambha) and ekatālī (which later came to be known as śuddha sūḍas) are these terms used. In the Bṛhaddeśī in the description of the prabandhas the terms udgrāha, etc. have not been used at all probably because the author has not described the prabandha in terms of its sections.

THE DEFINITIONS OF DHĀTUS

According to Mānasollāsa the definitions of the various dhātus are as follows—

gītamudgrāhyate tena samudgrāhaḥ prakīrtitaḥ/
udgrāhadhruvayoḥ sandhiḥ śleṣānmelāpako bhavet//
paunaḥpunyād dhruvatvācca dhruvakaḥ parikīrtitaḥ/
dhruvasyābhogakaraṇādābhoga iti saṁjñitaḥ//[29]

i.e., since the gīta is grasped (grahaṇa) by it 'udgrāha' is so named, since it joins udgrāha and dhruva 'melāpaka' is named thus; since it is employed again and again and is unchanging 'dhruva' is so named and since it helps in the enjoyment of dhruva ābhoga is called 'ābhoga'—thus all these terms are meaningful.

In some prabandhas melāpaka and ābhoga are not present.

tatra melāpakābhogo na bhavetāṁ kvacitkvacit//[30]

In his commentary on this Kallinātha has clarified that, when only one limb has to be dropped, it has to be melāpaka, not ābhoga.

prabandhalakṣaṇeṣu yatra kutrāpyābhogābhāvena
tridhātutvasyādṛṣṭatvādanuṣaṅge'pi vacanaviparīṇāmaṁ kṛtvā
kvacinmelāpako na bhavediti vākyamunneyam.[31]

In Karṇāṭaka music today there are usually three parts in a gīta—pallavi, anupallavi and caraṇam. A part named 'pallava' is found in the elā prabandha in Saṅgītaratnākara.

tataḥ prayogastadanu pallavākhyaṁ padatrayam/[32]

It is possible that the word 'pallavi' has been coined from this. That which comes after (anu) pallavi became 'anupallavi'. 'Caraṇam' is the last part of the song as the feet are of the body. In present day Karṇāṭaka music none of the terms, udgrāha, melāpaka, dhruva, ābhoga, antarā, etc. mentioned in the Ratnākara is in vogue. Pallavi is one line of

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[29] Mān., 16, 4, 441-42.
[30] S.R., 4, 11.
[31] Ibid., Kalli., p. 206.
[32] Ibid., 4, 34.

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the entire song which comes again and again like the dhruva line. Hence it can be considered equivalent to dhruva. Anupallavi which is between the pallavi and caraṇam can be equated to antarā, although sometimes the anupallavi is not there. Caraṇam is the last part of the song in which the name of the composer is incorporated, hence it can be considered equivalent to ābhoga, although, since the whole form of the rāga is revealed in it, it can also be considered to be similar to the 'sañcārī' of the North.

In today's practice in both North and South udgrāha and melāpaka have disappeared. In the North the first line of sthāyī can be considered similar to dhruva because of its repetition and its unchanging form, although because of being relatively longer, there is completeness of meaning, feeling and tāla in dhruva, which is not there in the first line of sthāyī. Today's 'antarā' is not a meaningful term since in ḳhyāls and most dhruvapads the song ends after the antarā, whereas it is called 'antarā' only because it is in between dhruva and ābhoga. In reality today's antarā has taken the place of ābhoga. Even in those dhrupads in which there are sañcārī and ābhoga the distinction between them cannot be clearly seen since, between them, dhruva or the first line of sthāyī is not sung. But from the point of view of melodic movement there is distinction between sañcārī and ābhoga. No theorist has mentioned any dhātu named sañcārī.

Prabandha has three varieties depending upon the number of dhātus — if there are two dhātus it is 'dvidhātu', if there are three 'tridhātu' and if there are all the four 'caturdhātu'[33]. In dvidhātu only melāpaka and ābhoga are left out. A prabandha should consist of at least two dhātus.

If we regard the sthāyī and antarā of ḳhyāl as equivalent to dhruva and ābhoga, it can be called dvidhātuka. Similarly, in the dhrupad which has sañcārī and ābhoga, if we regard the two as one dhātu, it can be called tridhātuka and if we regard them as two different dhātus it can be regarded as caturdhātuka. Some singers were in the habit of singing only the sthāyī in baḍā ḳhyāl calling it 'asthāyī'. This could be called ekadhātuka though this is not permissible in the prabandha tradition.

THE SIMILARITY BETWEEN THE AṄGAS OF SĀMAGĪTA AND DHĀTUS

In the Bharatabhāṣya the dhātus udgraha, etc. are mentioned to be equivalent to the prastāva, udgītha, pratihāra, upadrava and nibandhana of sāmagīta. In elā, etc. prastāva has been called udgrāha and the rest

[33] Ibid., 4, 12.

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anudgrāha, etc. respectively. 'Prayoga' has been equated with hiṅkāra, oṅkāra, etc.[34] Reference has been made to this in the Saṅgītaratnākara.

stobhabhaṅgī vijāniyātsāmno vaidikasāmavat//
brahmaṇā ca purā gītaṁ prastāvodgīthakau tathā/
pratihāropadravau ca nidhanaṁ pañcamaṁ matam//
udgrāhaḥ syādanudgrāhaḥ sambodho dhruvakastathā//
ābhogaśceti pañcānāmādyānāmabhidhāḥ kramāt/[35]

The prastāva, udgītha, pratihāra, upadrava and nidhana of sāma are respectively called udgrāha, anudgrāha, sambodhana, dhruva and ābhoga. Considering the meanings of these terms prastāva is equivalent to udgrāha and nidhana to ābhoga.

THE SIMILARITY OF THE ANGAS OF AVANADDHA VĀDYA PRABANDHAS WITH THE DHĀTUS

There is an indication in the Saṅgītaratnākara that these dhātus are used in the prabandhas meant for the avanaddha vādyas also.

udgrāhādinibaddhāḥ syuratra gītaprabandhavat//
vādyaprabandhastadbhedalakṣmāṇyabhidadhe'dhunā/[36]

Kallinātha has made clear reference to them following practice.

vādyaprabandhagatānāmudgrāhādīnāṁ bhāṇḍikalokakṛtaḥ saṁjñāstu laharityudgrāhasya, yeḍupu iti melāpakasya antariti dhruvasya, upāntariti vaikalpikasyāntarasya, muktāyityābhogasya ca saṁjñā draṣṭavyaḥ.[37]

The words 'yaḍup' and 'muktāyi' occur in the Caturdaṇḍīprakāśikā also in the context of ālāpa and ṭhāya. They are Tamiḷ words which mean respectively, beginning and end. One type of ālāpa— rāgavardhanī — is popularly known as yaḍup[38] and the same when performed in a particular way is known as muktāyi.[39]

AṄGAS

Six aṅgas of the prabandha-puruṣa, viz., svara, viruda, pada, tena, pāṭa and tāla have been spoken of in Saṅgītaratnākara. These aṅgas have been paired together as tena and pada, pāṭa and viruda, and svara and tāla and the three pairs are equated with eyes, hands and feet respectively. Just as the eyes illumine the form, tena and pada illumine the form of the prabandha. The hands are responsible for production

[34] Bharata., Ch. 11, 332-34.
[35] S.R., 5, 230-33.
[36] Ibid., 6, 944-45.
[37] Ibid., Ch. 6, Kalli., p. 428.
[38] Catur., 6, 4.
[39] Ibid., 7, 6.

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and gifting, similarly pāṭas are also produced by the hands. Viruda has been figuratively related to the hand because the act of presenting titles is done by the hand and hence in the prabandha this has been called the hand. Just as the feet give mobility to the body, the aṅgas svara and tāla give mobility to prabandha.

A mere collection of hands, feet, etc. is not called a body but the one form, aṅgin, which supports all these aṅgas is the body. On the other hand without the limbs there cannot be any body. In the same way prabandha and its parts svara, tāla, etc. have no independent existence apart from each other. To signify this organic relationship these parts of the prabandha have been described as 'aṅgavat'. The Saṅgitaratnākara has this to say about aṅgas.

prabandho'ṅgāni ṣaṭ tasya svaraśca virudam/
tenakaḥ paṭatalau ca prabandhapuruṣasya te/
bhavantyaṅgavadaṅgāni maṅgalārthaprakaśake//
tatra tenapade netre staḥ paṭavirude karau//
karābhyāmudbhavat karyaṁ karaṇatvopacaratāḥ//
prabandhagatihetutvat padau tālasvarau matau/[40]

They have been explained as follows—

Svara: Syllables such as sa, ri, ga which express ṣaḍja, etc. and are indicative of them are called svara.

svarāḥ ṣaḍjādayasteṣāṁ vācakāḥ sarigadayaḥ//
svarābhivyaktisaṁyuktaḥ svaraśabdena kīrtitaḥ/[41]

By the aṅga named svara are comprehended both the sounds ṣaḍja, etc, as well as the syllables, sa, ri, ga, etc, which indicate them.

Viruda: i.e. epithets, have been called viruda — 'virudaṁ guṇanāma syāt.'[42] By means of epithets someone is awarded recognition (yaśodāna), in this there is the act of gifting (dana). Gifting implies giving with the hand and hence figuratively regarding giving to be involved in viruda, it has been called hand. According to Saṅgitasamayasāra—

virudaśabdo viruddhārtho mahārāṣṭre prasiddhitaḥ/
parebhyastatpradānena virudaṁ sūribhiḥ smṛtam//
tadvīrarasasaṁyuktaṁ dviṣāmudvegadayakam/
rasāntareṇa yad yuktaṁ tatpadaṁ virudaṁ smṛtam//[43]

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[40] S.R., 4, 12-15.
[41] Ibid., 15-16.
[42] Ibid., 16. In musical treatises every where the word used is biruda which, according to M. Monier Williams is incorrect, the correct reading is 'viruda'. (Please see Sanskrit English Dictionary — M. Monier Williams, First Indian Edn. 1976, pages 73 and 983. Probably biruda is from dialects.)
[43] S.S.S., 5, 18-19.

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In Mahārāṣṭra the word 'viru' is popular in the sense of opposition. Because of presenting opposition to the enemy it is called 'viruda'. Because it is full of vira rasa (martial ardour) it provokes the enemy. Words associated with other rasas are also called viruda.

The word viruda is formed by applying the prefix 'vi' to the root 'ruda'. It is an adjectival word signifying praise. According to the Sahityadarpaṇa 'gadyapadyamayi rajastutirvirudamucyate.'[44]

Pada: Words other than viruda which signify meanings come under 'pada' — 'tato'nyadvācakaṁ padam'.[45] Pada, viruda, tena and pāṭa are significant of special senses hence words other than these come under the aṅga called 'pada'.

Tena: The word 'tat' has been regarded as signifying Brahman. The third case singular form of 'tat' is 'tena' which means 'because of it'. From this 'tena' the 'tena' or 'tenaka' of prabandha has been taken which means — that which gives rise to an auspicious sense, e.g. in 'Oṁ tatsat' and 'tattvamasi' 'tat' stands for Brahman. In the same way by the third case form 'tena' of the same 'tat' in prabandha, all those words are comprehended which have an auspicious sense. Saṅgitaratnākara has the following to say about this aṅga:

tenetiśabdastenaḥ syānmaṅgalārthaprakāśakaḥ/
oṁ tatsaditi nirdeśāttatvamasyādivākyataḥ//
tadiṭi brahma tenayaṁ brahmaṇā maṅgalātmanā/
lakṣitastena teneti. . . . . //[46]

Parśvadeva has taken the two letters 'ta' and 'na' of 'tenna' also along with this. Thus the usage 'tenna' consisting of meaningless letters such as 'ta' and 'na' has also been considered permissible in prabandha.

tennatenneti yo varṇo gite'sau tennako mataḥ//[47]

Pāṭa: The collection of syllables of instruments (drums) has been called pāṭa — 'paṭo vadyākṣarotkaraḥ',[48] e.g. — dhigidhigi, etc.

Tāla: Caccatpuṭa, etc, or maṇṭha, kaṅkāla, etc are tālas. Pārśvadeva has called the measure of time and action tala — 'talaḥ kālakriyāmanam'.[49]

Of these 6 aṅgas, svara and tāla are present in the entire prabandha and still both have been given the place of separate aṅgas. Kallinātha has explained this very interestingly by means of two examples.

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[44] Sa. D., 570.
[45] S.R., 4, 16.
[46] Ibid., 17-18.
[47] S.S.S., 5, 20.
[48] S.R., 4, 18.
[49] S.S.S., 5, 21.

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tālasya tu sakalaprabandhagatatve'pyaṅgatvaṁ bhavati, sparśanasya sakalaśarīragatatve'pīndriyatvavat. svarasya ca sakalaprabandhagatatve'pi ṣaḍjādivācakānāṁ sarigādīnāmeva svarābhivyaktihetutvādasādhāraṇyenāṅgatvavyapadeśaḥ; yathākāśasya sakalaśarīracchidragatatve'pi karṇaśaṣkulyavacchinnasyaiva śabdagrāhakatvena śrotratvavyapadeśaḥ.[50]

The gist of this is that tāla is present in the entire prabandha and still it has been called an aṅga, as for example the organ of touch is spread over the entire body and not located in one part and yet it is considered a separate organ. In the same way svara (melody) is present in the entire prabandha and yet the means of its expression are sa, ri, ga, etc. hence they are also called aṅgas. This is similar to the fact that although ākāśa (ether/space) is present in all crevices of the body it is through the ākāśa present in the ear that sound is grasped and hence only the ears are called organs of hearing.

As aṅgas, svara and tāla are different from the svara and tāla prevalent in the entire prabandha. Svara as aṅga means svara syllables such as sa, ri, ga and tāla means tālas like ekatālī. But the svara arrangement of the prabandha which gives it a singable character is prevalent throughout the prabandha. In the same way the duration of every svara present in the whole prabandha is tāla in the wide sense. As aṅgas, svara and tāla are found at the places of their usage only. In a tāla-bound prabandha tāla can be an aṅga pervading the entire prabandha and when the prabandha is not tāla-bound the aṅga tāla is not there. The syllables sa, ri, ga etc. can be confined to one part alone or in prabandhas like svarārtha they are present in the entire prabandha.

In any composed musical structure there are three elements — svara, tāla and pada. In the 'dhātu' of prabandha the svara aspect, and in the 'aṅga' (mainly) the pada aspect and the tāla aspect have been gathered up. Svara, pāṭa, tena, viruda and pada — all these except tāla are connected with the word structure of prabandha. The 'mātu' spoken of in the lakṣaṇa of the vāggeyakāra (composer) comes in for analysis as the 'aṅga' of prabandhas.

Saṅgītasamayasāra is the only work in which, while giving the lakṣaṇas of prabandhas, abbreviations made up of the first letters of aṅga names are used e.g., svara = sva, sa, pada = pa, pāṭa = pā, tāla = tā, tena = te, viruda = vi. The lakṣaṇa of tribhaṅgī goes thus 'papātāsva' standing for pada, pāṭa, tāla, svara.[51]

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[50] S.R., Ch. 4, Kalli., p. 207.
[51] S.S.S., 5,'54.

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In present day music the state of affairs prevailing in the North and South regarding aṅgas is identical. Svara, tāla and pāṭa are even now employed in song and they are known by the same names. But the division into tena, viruda and pada of meaningful words is not there, they are all incorporated into the one term pada. Although they remain separate in songs, there is no attempt to differentiate them in terms of these names. The letters 'ta' and 'na' are used in tarānā in the North but they are not called 'tena'. Similarly in the South in 'tānam' singing 'ta' and 'na' are used. In Saṅgīta Sampradāya Pradarśinī in the example given of Veṅkaṭamakhī's prabandha the syllables 'tena tena tenām' occur which come under the aṅga tena.[52]

PRABANDHA JĀTI

Of the above mentioned aṅgas, the presence of 6, 5, 4, 3 or 2 aṅgas, gives rise to the five jātis (classes) of prabandha. In the Saṅgītaratnākara their names are respectively medinī, ānandinī, dīpanī, bhāvanī and tārāvalī.[53]

Pārśvadeva has given different names to prabandha jātis — śruti, nīti, senā, kavitā and campū. 'Śruti' (Veda) consisting of 6 aṅgas is indicative of 6. Nīti (policy) consisting of 5 aṅgas is indicative of 5. The 4-part senā (army) is well-known hence senā is used to indicate the prabandha with 4-aṅgas. Kavitā (poetry) has been considered to consist of 3-aṅgas and hence is used to indicate the 3-aṅga prabandha jāti. Campū consists of 2 — prose and poetry — and hence it is used to indicate the 2-aṅga jāti of prabandha.[54] Śārṅgadeva mentions the names śruti etc. and Pārśvadeva mentions tārāvalī, etc. as according to others.

TYPES OF PRABANDHA

Mainly two types of prabandhas have been spoken of — niryukta and aniryukta. Those prabandhas in which there is the rule to apply a particular metre, tāla, etc. are called niryukta, those in which there are no such rules are aniryukta.

chandastālādyaniyamādādyaḥ syānniyamāt paraḥ/[55]

In the commentary on this Kallinātha explains that the 'ādi' (etc.) with chanda and tāla includes dhātu, aṅga, rāga, rasa and bhāṣā as well.

ādiśabdenāṅgadhāturāgarasabhāṣādayo gṛhyante.[56]

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[52] S.S.P., Vol.I, p. 198.
[53] S.R., 4, 19.
[54] S.S.S., 5, 21 and prose portion.
[55] S.R., 4, 22.
[56] Ibid., p. 213.

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But, among prabandhas, only those bound by rules regarding metre and tāla have been called niryukta. Pārśvadeva speaks of a third variety called 'ubhayātmaka' (of the form of both) prabandha. Those in which there are sometimes rules regarding aṅgas and sometimes those regarding chanda are ubhayātmaka. According to him prabandhas merely consisting of aṅgas are aniryukta and those which are rule bound regarding chanda, tāla, etc. are niryukta.

aṅgamātreṇa vihitā aniryuktā itīritāḥ/
chandastālādi niyamānniryuktāste nirūpitāḥ//
kvacidaṅgaṁ kvacicchando gīte yasmin virājate/
ubhayātmakamityāhurgītaṁ gītaviśāradāḥ//[57]

With regard to language too, there are three types of prabandhas — if divine (divya) language was used then it was 'divya', if human (mānuṣī) 'mānuṣa' and if mixed 'divyamānuṣa'.[58] Sanskṛta was called divya, the deśī (regional) languages were called mānuṣī and the mixture of both i.e., sometimes Sanskṛta and sometimes deśī was called divyamānuṣī.

A similar classification is found in Saṅgītapārijāta also — the prabandha was called daivatagīta if set in mārgatāla and in Sanskṛta, devamānuṣagīta if set in Sanskṛta and in deśī tāla or if set in deśī language and mārga tāla and mānuṣa if set in deśī tāla and deśī languages.[59] It should be remarked that along with language only the mārga deśī tālas serve as the basis of classification not mārga-deśī rāgas.

In the Gītaka chapter, gītakas have also been classified as niryukta and aniryukta. There their meanings are different but this much similarity is there that in niryukta certain elements have been prescribed by rules and in aniryukta exemption from some or all of them has been granted.

CLASSIFICATION OF PRABANDHAS

Prabandhas have been placed in three classes — sūḍa, āli and viprakīrṇa—

punaḥ prabandhāstrividhāḥ sūḍasthā ālisaṁśrayāḥ//
viprakīrṇāśca. . . . . .[60]

Prabandhas are of three types — belonging to sūḍas, based on āli, and viprakīrṇa. Enumerating sūḍaprabandhas Śārṅgadeva has said—

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[57] S.S.S., 5, 24-26.
[58] Rasa., 3, 39.
[59] S.Pār., 533-34.
[60] S.R., 4, 22-23.

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elākaraṇaḍheṅkībhirvartanyā jhombaḍena ca//
lambharāsaikatālībhiraṣṭabhiḥ sūḍa ucyate/[61]

i.e. by these eight — elā, karaṇa, ḍheṅkī, vartanī, jhombaḍa, lambha, rāsaka, ekatālī — sūḍa has been indicated. By 'by' it has been asserted that the group of these is sūḍa. This is also confirmed by Kallinātha's commentary in the chapter on dance. In the śuddha paddhati of dance (which will be discussed in Section C of this chapter), the author has said—

tataḥ śuddhaprabandhaiśca gīyamānairnijecchayā/[62]

Kallinātha interprets 'nijecchayā' (according to one's desire) as 'sūḍakramaṁ vihāya cetyarthaḥ' which means that giving up the order of sūḍas, according to one's desire any śuddha sūḍa can be performed. From this it is clear that there is a fixed order of sūḍas and for giving up this sanction is given here.

In the prabandha chapter also Kallinātha interprets sūḍa in the same manner.

sūḍa iti gītaviśeṣasamūhavācī deśī śabdaḥ.[63]

i.e 'sūḍa' is a deśī word indicating a collection of songs of a particular kind.

The above statement in Ratnākara is supported by the following ślokas from Saṅgītarāja—

yadyailādiprabandhasthaḥ kaścanaiṣu pragīyate/
tadālikramagaḥ so'pi gīyate tadvivecakaiḥ//
athaikaikatvagānārhān prakīrṇān katicid bruve/[64]

'Ekaikatvagānārhān' (fit to be sung individually) confirms that sūḍas have an order. Prakīrṇaka prabandhas can be sung individually but probably ālikramas are not sung individually.

Mānasollāsa also hints that elā, karaṇa, etc. sūḍas are sung in a fixed or particular order and at the end, a prabandha from among kanda, vṛtta, etc, is also sung. The viprakīrṇa class of prabandhas are secular. They are sung on specific occasions but not with sūḍas i.e., they can be sung individually on different occasions.[65]

Pārśvadeva has spoken of three types of prabandhas[66] — (1) coming in the sūḍakrama (sequence of sūḍas), (2) coming in the ālikrama (sequence of ālis) and (3) viprakīrṇa. Of these he has given the order of prabandhas and their descriptions only in the sūḍakrama, not in the

[61] Ibid., 4, 23-24.
[62] Ibid., 7, 1268.
[63] Ibid., Ch. 4, p. 213-14.
[64] S. Rāja., 4, 16, 2, 35-36.
[65] Mān., 4, 16, 547-50.
[66] S.S.S., 5, 59-60.

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other two. He has given the descriptions of ali and viprakīrṇa prabandhas of Saṅgītaratnakara individually under the classes niryukta, aniryukta and ubhayātmaka.

He speaks of five types of suḍakrama — atijaghanya (very inferior), jaghanya (inferior), madhyama (middle), uttama (superior) and uttamottama (excellent) — and gives the names, varieties and description of the sūḍa prabandhas coming under each of these. Here his statement 'it is this which Pratapa Chakravartı (Jagadekamalla) has called ālikrama' is noteworthy. With this he gives the names of prabandhas belonging to the above mentioned five categories, beginning with uttamottama. These are not available in the printed edition of Saṅgitacūḍamaṇi. With a view to comparing them, the names given by Pārśvadeva and Jagadekamalla are presented in a table below.

According to Pārśva.[67] (sūḍakrama)			Name of Krama	According to Jagadeka.[68] (alikrama)		
Total No. of Prabandhas	Name of Prabandha	Total No. of Sūḍas		Total No. of Prabandhas	Name of Prabandha	Total No. of Suḍa/ali
(1)	Jhombaḍa in Maṇṭha tala	(1)	1. *Atijaghanya* In both there are 4 identical sūḍas and a total of 7 prabandhas	(1)	Jhombaḍa in Maṭṭa tala	(1)
(2)	Jhombaḍa in Niḥsaru tala			(2)	Jhombaḍa in Niḥsaru tala	
(3)	Lambha in Kuḍukka tala	(2)				
(4)	Lambha in Niḥsaru tala			(3)	Lambha	(2)
(5)	Lambha in Jhampa tala			(4)	Rasa	(3)
				(5)	Ekatalı	(4)
(6)	Rāsa	(3)		(6)	Sañcarı (as desired)	
(7)	Ekatalī	(4)		(7)		
7		4		7		4
(1)	Ḍheṅkı	(1)	2. *Jaghanya* In both there are 5 identical suḍas and in all 9 prabandhas.	(1)	Ḍheṅkı	(1)
(2)	Jhombaḍa in Dvitıya tala	(2)		(2)	Jhombaḍa in Dvitıya tala	(2)
(3)	Jhombaḍa in Maṇṭha tala			(3)	Jhombaḍa in Niḥsaru tala	
(4)	Jhombaḍa in Niḥsaru tala					
(5)	Lambha in Kuḍukka tala	(3)		(4)	Lambha	(3)
				(5)	Rāsa	(4)
(6)	Lambha in Niḥsāru tāla			(6)	Ekatālı	(5)

[67] S.S.S., 5, 61-75.
[68] Ibid., 81-92.

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Total No. of Prabandhas	Name of Prabandha	Total No. of Sūḍas		Total No. of Prabandhas	Name of Prabandha	Total No. of Sūḍa/ali
(7)	Lambha in Jhampa tāla			(7)	As desired	
(8)	Rāsa	(4)		(8)		
(9)	Ekatāli	(5)		(9)		
9		5		9		5
(1)	Elā	(1)	3. *Madhyama* In both 6 sūḍas are identical and there are 11 prabandhas.	(1)	Elā	(1)
(2)	Ḍheṅkī	(2)		(2)	Ḍheṅkī	(2)
(3)	Jhombaḍa in Gārugi tāla	(3)		(3)	Jhombaḍa in Gārugi tala	(3)
(4)	Jhombaḍa in Dvitīya tāla			(4)	Jhombaḍa in Dvitīya tāla	
(5)	Jhombaḍa in Maṭṭa tāla			(5)	Lambha in Niḥsāru tāla	(4)
(6)	Jhombaḍa in Tṛtīya tāla			(6)	Rāsa	(5)
(7)	Jhombaḍa in Niḥsāru tāla			(7)	Ekatāli	(6)
(8)	Jhombaḍa in druta Niḥsāru tāla			(8)	As desired	
(9)	Lambha	(4)		(9)		
(10)	Rāsa	(5)		(10)		
(11)	Ekatāli	(6)		(11)		
11		6		11		6
(1)	Karaṇa	(1)	4. *Uttama* According to Jagadeka. 6 sūḍas are fixed and 1 as desired, in all 7 sūḍas. Pārśvadeva also lists 7. The total no. according to Pārśva. is 15. Minusing 2 repetitions there are 13 prabandhas. Jagadeka. also lists 13 prabandhas	(1)	Elā	(1)
(2)	Elā	(2)		(2)	Ḍheṅki	(2)
(3)	Ḍheṅki	(3)		(3)	Jhombaḍa in Gārugi tāla	(3)
(4)	Jhombaḍa in Gārugi tāla	(4)		(4)	Jhombaḍa in Dvitīya tāla	
(5)	Jhombaḍa in Dvitīya tāla			(5)	Jhombaḍa in Niḥsāru tāla	
(6)	Jhombaḍa in Tṛtīya tāla			(6)	Lambha	(4)
(7)	Jhombaḍa in Niḥsāru tāla			(7)	Rāsa	(5)
(8)	Jhombaḍa in Ekatala			(8)	Ekatāli	(6)
(9)	Jhombaḍa in Maṭṭa tāla			(9)	Svarārtha	(7) as desired
	Jhombaḍa in Tṛtīya tāla	repetitions		(10)	Svarāṅka	
	Jhombaḍa in Niḥsāru tāla			(11)	Ghaṭa	
				(12)	Karaṇa	
				(13)	Tribhaṅgi Krauñcapada Śarabhalīla Pañcabhaṅgi	

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Total No. of Prabandhas	Name of Prabandha	Total No. of Sūḍas		Total No. of Prabandhas	Name of Prabandha	Total No. of Sūḍa/āli
(10)	Jhombaḍa in Kuḍukka tāla					
(11)	Lambha in Jhampa tāla	(5)				
(12)	Rāsa	(6)				
(13)	Ekatālī	(7)				
13		7		13		7
(1)	Gadya		5. *Uttamottama* Pārśvadeva has mentioned all 8 sūḍas, Jagadekamalla 6. The total no. is 15 according to both.	(1)	Elā	(1)
(2)	Karaṇa	(1)		(2)	Ḍheṅkī	(2)
(3)	Vartanī	(2)		(3)	Jhombaḍa in Gārugi tāla	(3)
(4)	Elā	(3)		(4)	Jhombaḍa in Dvitiya tāla	
(5)	Ḍheṅkī	(4)		(5)	Jhombaḍa in Pratimaṭṭa tāla	
(6)	Jhombaḍa in Gārugi tāla	(5)		(6)	Jhombaḍa in Niḥsāru tāla	
(7)	Jhombaḍa in Dvitiya tāla			(7)	Lambha	(4)
(8)	Jhombaḍa in Ekatāla			(8)	Rāsa	(5)
(9)	Jhombaḍa in Pratimaṭṭa tāla			(9)	Ekatalī	(6)
(10)	Jhombaḍa in Tṛtīya tāla			(10)	as desired	
(11)	Jhombaḍa in Niḥsāru tāla			(11)		
(12)	Jhombaḍa in druta Niḥsāru tāla			(12)		
(13)	Lambha in Jhampa tāla	(6)		(13)		
(14)	Rāsa	(7)		(14)		
(15)	Ekatalī	(8)		(15)		
15		8		15		6

1. From the above table it is evident that fixed sūḍakramas were formed of sequences of special types of sūḍa prabandhas. Similarly by the addition of āli prabandhas to sūḍakramas ālikramas were made.
2. It can be inferred that there was a tradition of rendering long precomposed songs in the form of these kramas (sequences) of which some kramas must have been difficult.
3. According to Parśvadeva these are sūḍakramas and hence are se-

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quences of sūḍa prabandhas alone, only in uttamottama is gadya prabandha included. According to Jagadekamalla, since āli prabandhas are employed according to desire, ālikramas are born. The reference in Saṅgītaratnākara to the formation of ālikrama by the addition of āli prabandhas to sūḍakramas is supported by the ālikrama class in Jagadekamalla.

4. Pārśvadeva considers the singing of Elā in uttamottama sūḍa as honoured. He has at the same time said that in uttamottama sūḍakrama, first of all Mātṛkā or Pañcatāleśvara or Gadya is sung. Accordingly in the uttamottama sūḍakrama there is Gadya.
5. It should be noted that Jagadekamalla does not speak of the employment of the two sūḍas, Karaṇa and Vartanī, in ālikrama at all (only in uttama, Karaṇa comes under the direction 'as desired'). Pārśvadeva has given Karaṇa in uttama and uttamottama and Vartanī also in uttamottama.
6. The numbers seem to have been inflated mainly by including the varieties of Jhombaḍa, many of which have been mentioned in several works. Also it must be noted that in atijaghanya and jaghanya, Jhombaḍa, Lambha, Rāsa and Ekatālī are the chief prabandhas, Ḍheṅkī has been added on in jaghanya. This is an indication of the fact that Jhombaḍa, Lambha, Rāsa and Ekatālī were considered inferior. Madhyama, uttama, etc. gain their status because of the inclusion of Elā, etc.

Śārṅgadeva does not say anything about the fixed order of sūḍas, or about the names and number of āli prabandhas rendered in them. He has given their lakṣaṇas also in this order — elā, karaṇa ḍheṅkī, vartanī, jhombaḍa, lambha, rāsaka and ekatālī. But Pārśvadeva, after describing the sūḍas according to the classes uttamottama, etc. begins his description with the following words — 'atha sūḍakramāśritaprabandhalakṣaṇaṁ vakṣye'.[69] In this 'prabandha lakṣaṇas based on sūḍakrama' is worth noting. In the description the order followed is — ḍheṅkī, jhombaḍa, elā, karaṇa, vartanī, svarārtha, gadya, lambha, rāsaka, ekatālī. Of these svarārtha and gadya belong to the āli class.

'Āli' means a line. From the word ālikrama formed by joining 'krama' to 'āli', we get the impression that some āli prabandhas were sung together in such an order that one felt them to be a single prabandha. In the Ratnākara, while giving the names of sūḍa and āli prabandhas, the singular—'sūḍaprabandhaḥ' and 'aliprabandhaḥ' has been used whereas, for viprakīrṇa, the plural 'viprakīrṇaprabandhāḥ' has

[69] Ibid., p. 109.

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been used.[70] This also indicates that sūḍa and āli prabandhas were sung in a particular order so that several songs fused together to form a single prabandha, whereas viprakīrṇas were sung individually.

In the context of sūḍa and āli prabandhas, the following excerpt from Saṅgītaratnākara deserves some thought.

> ....ityeṣu kaścana/
> sūḍakramasya madhye cedasāvālikramo bhavet//
> sūḍālikramasambandhād dvātriṁśaditi kīrtitāḥ/[71]

Siṁhabhūpāla's comment on this goes as follows—

> teṣu madhye elādīnāṁ madhyastho yaḥ kaścana prabandho bhavati cet, tadā so'pyālikramastha ityucyate.[72]

i.e. when any prabandha of the group elā, etc. comes within the sequence of āli prabandhas, it is also said to belong to the group of āli. Siṁhabhūpāla's purport seems to be that when any one of the sūḍas is sung in the sequence of ālis it also becomes one of the āli group. It is noteworthy that Simhabhūpāla has taken 'eṣu' and 'asau' of the text to be 'teṣu' and 'saḥ'.

The interpretation of Siṁhabhūpāla does not seem to be correct when we consider what Pārśvadeva and Śarṅgadeva have said. In the verses concerned, upto 'iti' the names of āli prabandhas have been enumerated and the use of the singular in 'asau alikramo bhavet' indicates that these should be sung in the order followed in the enumeration, thus making them belong to one prabandha. 'Eṣu kaścana sūḍakramasya madhye cet' is an independent sentence which means that some of these āli prabandhas can be performed amidst the sūḍa prabandhas too. Pārśvadeva's description of Jagadekamalla's ālikrama also confirms this. The performance of sūḍas amidst āli prabandhas (as Siṁhabhūpāla understands) is not supported by other writers. The mutual relationship between sūḍa and āli prabandhas is also hinted at by the fact that the śloka says in the end that, by the combination of sūḍa and ālikrama, there are 32 prabandhas.

Viprakīrṇa prabandhas are performed individually i.e., they are not related either mutually or with other classes. Their individual employment on specific occasions has been clearly mentioned in the Mānasollāsa.

> tripadī kaṇḍane caiva śṛṅgāre vipralambhake/
> prāyaḥ śastribhirevaiṣā geyā nānārthabhūṣitā//
> kathāsu ṣaṭpadī yojyā vivāhe dhavalastathā/

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[70] S.R., Ch. 4, p. 213.
[71] Ibid., 27-28.
[72] Ibid., Siṁha., p. 215.

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utsave maṅgalo geyaścaryā yogijanaistathā//
mahārāṣṭreṣu yoṣidbhirovi geyā tu kaṇḍane/
holāke caccarī geyā rāhaḍi viravarṇane//
dantī gopālakairvāde gātavyā nijabhāṣayā/
evaṁ viṣayabhedena prabandhāḥ parikīrtitāḥ//[73]

Some other prabandhas have been referred to in the same way in the Saṅgītapārijāta also.

gīte yasminmukhaṁ varṇyaṁ vadanaṁ tatprakīrtitam/
yasmingīte munirvarṇyo jñeyā sā paddhaḍi punaḥ//
prātaḥkāle tu yo geyo dhavalaḥ sa prakīrtitaḥ/
. . . . . .
padyaṁ śiśusukhārthāya lolī jñeyā vicakṣanaiḥ/[74]

In the varieties of prabandha the prabandhas of sūḍa, āli and viprakīrṇa class of Saṅgītaratnākara are included though these classes are not there. Instead śuddha sūḍa, sālaga sūḍa and saṅkīrṇa sūḍa have been spoken of and songs are described under these.[75]

In the Saṅgītanārāyaṇa three types of composition — śuddha, chāyālaga and kṣudra or saṅkīrṇa have been spoken of. To the śuddha variety belongs the prabandha which consists of all the six aṅgas and four dhātus.[76]

SĀLAGASŪḌA

There are two varieties of sūḍa — śuddha sūḍa and sālaga sūḍa. The eight songs elā, karaṇa, etc. are śuddha sūḍas and dhruva, maṇṭha, pratimaṇṭha, niḥsāru, aḍḍa, rasa and ekatalī — these seven are called sālaga sūḍas.

There are four works prior to the Saṅgītaratnākara in which there is an exposition of prabandhas. These are Bṛhaddeśī, Bharatabhāṣya, Mānasollāsa and Saṅgītacūḍāmaṇi. In none of these is either the name sūḍa or the seven sālagasūḍa prabandhas found. The elā, etc. prabandhas are found in all these works but no separate class of these such as 'śuddha' has been mentioned. Leaving the Manasollasa, the other three are so fragmented that it is difficult to say whether the word sūḍa occurs in them. Mānasollāsa is a work for the instruction of princes and not a treatise on music alone and therefore there is no need in it for any particular classification. Hence it can be said with certainty that the classification of prabandhas and the names suḍa, ali, viprakīrṇa and

[73] Mana., 4, 16, 551-54.
[74] S.Pār., 590-92.
[75] S.Dam., p. 17-29.
[76] S.N., prose portion of 1, 305.

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sālaga are given for the first time by Saṅgītaratnākara.

The word 'sālaga' is the apabhraṁśa (corrupted) form of 'chayālaga'. The chāyā (shade) of the śuddha suḍas such as ela is found in dhruva etc. and so they are called chāyalaga. Really only the mārga-based prakaraṇa gītas (gītakas) set in the grāma class of rāgas from jāti to antarabhāṣā are śuddha (pure). But songs in popular usage such as elā and other sūḍas have been composed similar to the gītakas and in deśi music. They are called śuddha because of this similarity. And dhruva etc. which are shadows of these śuddha sūḍas are called sālaga sūḍas—

śuddhaśchāyālagaśceti dvividhaḥ suḍa ucyate/
elādiḥ śuddha ityukto dhruvādiḥ sālago mataḥ//
chāyālagatvameläderyadyapyācāryasammatam/
loke tathāpi śuddho'sau śuddhasādṛśyato mataḥ//
jātyādyantarabhāṣāntaṁ śuddhaṁ prakaraṇānvitam//[77]

No writer has specified where and how the shade of the śuddha sūḍas is found in the sālaga sūḍas. Saṅgītaratnākara and its two commentators are also silent on this point. And since the sung form or notation of the prabandhas is not available, it is difficult to say where, how and how much shade is to be found. It is certain that this shadow could be found in the sung form of the prabandhas. But with the help of the lakṣaṇas given we can try to identify this shade although in the absence of the sung forms, only partial success can be expected of this effort.

One clear difference between both the kinds of sūḍa from āli and viprakīrṇa is that while, in the sūḍas, the lakṣaṇas related to their sung forms are mainly given and along with them, lakṣaṇas of their composition, in the others, lakṣaṇas of merely the dhātus and aṅgas i.e. descriptions of their composition are given.

Here the similarity between śuddha and sālaga sūḍas is being highlighted, particular details regarding their form will be given in the next section. If we view them together the matter becomes clearer.

1. The composition of the dhātus udgrāha, etc. the manner of singing them, repetition, 'prayoga' (this will be clarified further on), etc. have been spoken of in the case of the śuddha sūḍas i.e. the composition as well as execution of the sung aspect is given in detail, e.g. the number of sections in udgrāha, etc. their sub-sections, in which section the melody should be similar and in which different, which dhātu should be rendered after which, with which dhātu the end should come, where the melody should be in the

[77] S.R., 4, 311-13.

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lower register and where in the higher, in which dhātu the name of the composer and the subject should appear, the primary or the secondary status or the total absence of ālāpa, have all been specified.

2. There are prescriptions regarding the use of definite tālas in every sūḍa, e.g., in both the sūḍas, śuddha ekatālī and sālaga ekatālī, the ekatālī tāla is to be employed.
3. In both the kinds of sūḍas there is the prescription of specific rasa, rīti and vṛtti.
4. In both, the verbal text has an important place.
5. In many of the prabandhas belonging to both varieties there is the prescription of gaṇas.
6. Both are longer than ālis and viprakīrṇas.
7. In both different layas have been prescribed.
8. In both there are no rules regarding chanda.

Although in comparison with the sūḍas, āli and viprakīrṇa are short prabandhas, because of the employment of svara, tāla, tena, pada, viruda and pāta there is greater variety and charm in them. In keeping with the employment of regional languages importance is given to local elements and popular taste. They are simpler and because of the employment of several rāgas and tālas they appeal to the common people. Since sūḍas are more rule bound, very long, with prescribed rasa, rīti, vṛtti, gīti, etc., and fixed gaṇas, they could have appealed to the taste of connoisseurs alone.

MIŚRA SŪḌA

In the Saṅgītarāja, besides śuddha and sālaga, we find a mixed class of sūḍas also. Since śuddha and sālaga characters are mixed in this class it is called miśra (mixed).

chāyālagopādhivaśāt śuddhasādṛśyato'pi vā/
asya sūḍasya miśratvamabhaṣiṣṭa mahīpatiḥ//[78]

A separate class miśra has been created in order to give a special place to the 28 aṣṭapadīs of Jayadeva among the prabandhas in accordance with the subject matter of the aṣṭapadīs. The names given to these aṣṭapadīs in the 'Rasikapriyā' commentary of Kumbhā on the Gītagovinda have been given to the 28 miśrasūḍas in the Saṅgītarāja and their lakṣaṇas have been given along with them. Their lakṣaṇas will be given in the next section.

Since the rāgas and tālas are fixed in these prabandhas they are

[78] S. Rāja., 2, 4, 2, 324.

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considered 'śuddha' and since deśī rāgas are employed in them they are considered sālaga. Hence, the author says there is no harm in singing them individually.[79] In the Rasikapriyā commentary also here and there light has been thrown on the prabandha form of Gītagovinda.

> tatredamādyaṁ padam... gītamudgrāhyate yena sa udgrāhaḥ prakīrtitaḥ. ābhogastvantima iti dhruvatvācca dhruvaḥ smṛtaḥ. udgrāhādidhātūnāṁ viśrāmabhūmitvāt. anyāni ca udgrāhādi-pratirūpakāṇi padāniti pratiboddhavyam. evamanyasvaṣṭapadiṣu jñeyam... ata 'e'-kārādyalāpo jñeyaḥ. jayajayadevahare ityatra dhruvaḥ... 'e' iti etadante rāgapūrtyai gānavelāyāṁ pratipadaṁ etāvatpadam.[80]

Gītagovinda has a special place in the history of prabandha. In order that, considering it a literary work, its musical value should not be reduced, Kumbhā created a separate class among prabandhas for it and provided theoretical sanction to its sung tradition. The metres used in these will be discussed in Section C of the chapter on Chanda.

In the Gītagovinda in 12 sargas there are 28 songs in each of which there are 8 verses — hence they are called aṣṭapadīs. In these are given the utterances of Kṛṣṇa, Rādha or her friends. They are all more or less connected with each other. Where they are not directly connected the poet has joined them by complementary verses. Thus, in the whole of Gītagovinda, there is the flow of one story. The euphony in it produced by extremely sweet, delicate words and the beauty of alliteration is unparallelled in Sanskṛta poetry.

The poet himself has specified the rāga and tāla but he has not divided the songs into sections such as udgrāha. Yet these dhātus can be perceived in them, e.g.

> lalitalavaṅgalatāpariśīlanakomalamalayasamīre/
> madhukaranikarakarambitakokilakujitakuñjakuṭīre//
> viharati haririha sarasa vasante/
> nṛtyati yuvatijanena samaṁ sakhi virahijanasya durante//[81]

The last two lines are repeated after every section and hence can be called dhruva. The first two lines are like the udgrāha since the theme of the song is introduced by them and the song is taken up with them. The third dhātu melāpaka is not seen in the aṣṭapadīs. As noted earlier, even in the texts melāpaka is treated as optional. Even then the śloka which occurs at the beginning could be taken as udgrāha while portion of text occurring between the śloka and starting of the song can be

[79] Ibid., 417-18.
[80] Rasika., p. 20.
[81] Gīta., 1st sarga, 3rd aṣṭapadī.

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taken as melāpaka. The remaining lines of the aṣṭapadī constitute the ābhoga. Thus these aṣṭapadīs can be taken to be examples of 3-dhātu or 4-dhātu sūḍa prabandhas. In these, four of the 6 aṅgas of prabandha, namely, svara, tāla, pada and viruda, are found.

The Gītagovinda influenced later prabandhas in two ways (1) in the dhruvapadas and Vaiṣṇava poetry in the form of the 'pada' style of poetry and (2) by serving as a model of later prabandha compositions such as Gītagirīśa, Saṅgītagaṅgādharaṁ, Kṛṣṇalīlataraṅgiṇī, etc.

AN ANALYSIS OF THE PRABANDHA WITH REFERENCE TO ITS VARIOUS ASPECTS

An attempt has been made here to analyse the elements which have been incorporated in prabandhas.

1. Rasa-aspect e.g. aṅkacāriṇī is composed of virudas full of vīra and raudra rasas, rasa-saṇḍoha consists of eight rasas.
2. Spiritual elements such as in caryā.
3. Particular seasons— e.g. caccarī and dhammālī are to be sung during Holī and in Spring.
4. Various languages— e.g. five varieties of deśailā composed in different languages. Kanda, tripadī and ṣaṭpadī are composed in Karṇāṭa language; gāthā, mānuṣī matṛkā in any deśī language; ḍhollarī in Lāṭa language.
5. Metre— based on metre of the same name — gadya, hayalīlā, krauñcapada, āryā, gāthā, dvipatha, kalahaṁsa, toṭaka, vṛtta, mātṛkā, tripadī, catuṣpadī, ṣaṭpadī, daṇḍaka, jhampaṭa, tribhaṅgī, caccarī, paddhaḍī, maṅgala, aḍillā, naḍillā, dodhaka, rāsaka, dhavala.

   Based on other metres — kanda (in āryā metre), vṛtta (in any metre), caryā.
6. Tālas — prabandhas having the names of the talas in which they have been composed, e.g. varṇa, hayalīlā, gajalīlā, vijaya, siṁhalīla, haṁsalīla, tribhaṅgī, caccarī and all sālagasūḍas excepting dhruva, the śuddha sūḍas ḍheṅkī and ekatālī.
7. Having repetition of letters e.g.cakravāla.
8. By the order of letters — e.g. mātṛkā in which the words begin with the vowels and consonants from 'a' to 'kṣa'.
9. Consisting of a particular subject and particular number of rāgas and tālas e.g. sūryaprakāśa, candraprakāśa, navaratna, rājacūḍāmaṇi.
10. Consisting of the elements of nāṭya, e.g. elā in which colour, vṛtti, rīti, devatā, rasa, etc. are prescribed.

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11. Connection with specific occasions which brings a folkish touch to the prabandhas, e.g. tripadī in kaṇḍana (threshing grain) and vipralambha śṛṇgāra (love in separation), dhavala in marriages, caccarī in holī, rāhaḍī in the description of vīra rasa, danti in the conversation of cowherds, lolī for babies.
12. Where the svara and pāṭa texts are so constituted as to give rise to a meaningful text, e.g. svarārtha through svaras, kaivāḍa through pāṭas.
13. Characterised by speciality of style, e.g. śukasārika and śukasārita in the question-answer style.
14. Based on the number of verses in the prabandha, e.g. dvipadī, tripadī, catuṣpadī, ṣaṭpadī. It is surprising that although the aṣṭapadīs of Gītagovinda are considered as the prime examples of prabandha-singing, aṣṭapadī has not been included among prabandhas.
15. Consisting of special characteristics of the sung aspect, e.g. śuddhasūḍa, gadya, pañcatāleśvara, dhruva, maṇṭha, pratimaṇṭha, rāsaka, ekatālī.
16. Consisting of various tālas, e.g. pañcatāleśvara, tālārṇava.
17. Consisting of several rāgas and tālas with specification of 'aṅgas' also, e.g. śrīraṅga, śrīvilāsa, pañcabhaṅgī, pañcānana, umātilaka, caturaṅga.
18. Consisting of several rāgas, tālas and vṛttas, e.g. rāgakadamba.
19. Consisting only of features connected with aṅga and dhātu. Most prabandhas are of this type.

'PRAYOGA'

In the context of prabandhas, besides dhātu and aṅga, 'prayoga' is a technical term whose definition according to Śārṅgadeva is—

> ālāpo gamakālaptirakṣarairvarjitā matā//
> saiva prayogaśabdena śārṅgadevena kīrtitā/[82]

'Prayoga' stands for ālāpa or ālapti (improvisation) devoid of consonants and endowed with gamakas. While giving the lakṣaṇas of prabandha, at several places, this word has been used.

THE VARIETIES OF RŪPAKA

In the Saṅgītaratnākara, after the prabandhas, the varieties of rūpakas and their distinguishing features have been given under the heading 'Rūpaka prabandha'. From this one gets the impression that the

[82] S.R., 4, 360.

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writer makes a distinction between prabandha and rūpaka, although no clear reference or even hint of it has been given.

We have seen that dhātu and aṅga are the special features of prabandha. While speaking of the varieties of rūpaka, dhātu and aṅga are not even mentioned by name. Hence this distinction is evident that in prabandhas dhātu and aṅga are important and in rūpaka there is no emphasis on them. Rāga, svara, tāla, laya, śabda (text) etc. are relevant to rūpaka.

There are three varieties of rūpaka — uttama, madhyama and adhama. A new rūpaka which is endowed with merits and devoid of defects is uttama.[83] The writer has not given the general characteristics of the other two varieties. But on the basis of the description of the various types of rūpakas given under these two categories, it can be said that madhyama rūpaka is that wherein the arrangement of text, rāga-tāla and svara is partly unchanged and partly new and there is the abundance of merits. In adhama rūpakas some novelty can be seen but not much of merit.

Uttama (excellent) rūpaka — In uttama rūpaka there are 6 features in which novelty is expected.

rāgeṇa dhātumātubhyāṁ tathā tālalayauḍuvaiḥ/
nūtanaiḥ rūpakaṁ nūtnaṁ . . . . . ./[84]

i.e., the rūpaka comes to be known as new due to the novelty of rāga, dhātu (melodic structure), mātu (text), tāla, laya and auḍuva. Freshness is brought to rāgas by varying the sthāyas (melodic phrases), to dhātu by varying the tonal patterns of the rāga, to mātu by varying the subject described, the rasa exhibited and the alaṅkāras employed, to tāla by varying the laya and graha, to laya by varying the rests of tāla and to auḍuva by a change of chanda-gaṇa-graha-nyāsa-prabandhāvayava (parts of prabandha)[85]. Auḍuva, according to Śārṅgadeva is a synonym for composition.[86]

Rūpaka is of 3 types — parivṛtta, padāntara and bhañjani-saṁśrita.

Parivṛtta: Parivṛtta means returning a little i.e. keeping a little of the old while bringing in newness. By bringing in newness in svasthāna (sections based on the upper limit of the number of svaras), rāga or tāla in an already composed rūpaka, parivṛtta is brought into being.[87]

Padāntara: If the rasa, rāga and tāla remain the same but the mātu

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[83] Ibid., 361.
[84] Ibid., 362.
[85] Ibid., 362-65.
[86] Ibid., 365.
[87] Ibid., 367-68.

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and sthāya are new we have padāntara. The word 'padāntara' means that in which the text (pada) changes (antara). In padāntara there is an abundance of guṇas.[88]

There are several compositions composed in the same rāga and tāla, their rasa and bhāva are also the same but the words and svara-structure are different. Such compositions can be called padāntara.

Bhañjanīsaṁśrita: By just changing the dhātu we get bhañjanī-saṁśrita. The rāga and pada (text) remain the same but the svara-structure changes. The lakṣaṇa given in Ratnākara is as follows—

kenāpi rūpakaṁ gītaṁ nijādanyenadhātunā/
yena tasyānyadhātutvādbhañjanīsaṁśritaṁ matam//[89]

'Nijādanyena dhātunā' means that if a rūpaka changes its original svara structure it becomes bhañjanīsaṁśrita, a change of rāga is not intended here.

'Bhañjanī' is also one of the varieties of ālapti. Here since the sthāya (svara movement or arrangement) is changed while singing the same words again and again, it is called bhañjanī.[90] Thus, in bhañjanī ālapti, with the intention of bringing about variety and expansion in the original song, a few of the words or the whole text is sung in various ways, but the original duration of the song does not change, so that it is felt that the original song is itself being expanded. But in bhañjanī-saṁśrita rūpaka the composition of the original song itself changes.

Khallottāra: If the words change and the sthāyas of the original rūpaka change sthāna (register), we have khallottāra.[91] This means that svara arrangements do not change but the sthānas such as mandra and madhya in which they were sung originally, change.

Anusāra: If the rāga and tāla remain the same, there is some newness in the dhātu and the text changes but guṇas are not in abundance, we have anusāra rūpaka.[92] Khallottāra and anusāra have been called adhama by Śārṅgadeva.[93]

Pārśvadeva has given the lakṣaṇas of 9 types of rūpaka among which the two names from Ratnākara — khallottāra and anusāra — and paṭṭāntara in the place of padāntara find place.[94] The lakṣaṇas are different from those given in Ratnākara and there is not as clear an exposition of the varieties of rūpaka as there is in Ratnākara.

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[88] Ibid., 370.
[89] Ibid., 371.
[90] Ibid., 3, 200-01.
[91] Ibid., 4, 372.
[92] Ibid., 373.
[93] Ibid., 367.
[94] S.S.S., 5, 210-11, 213, 216.

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THE MERITS AND DEFECTS OF GĪTA

The enumeration of guṇa-doṣa (merits and defects) of gīta is first found in the 33rd chapter of the Nāṭyaśāstra. After that we find it in the Prabandha chapter of Saṅgītaratnākara, at the end of the discussion on prabandha in Saṅgītarāja, the Gītakāṇḍa of Saṅgītapārijāta and in Gītanirṇṇaya section of Saṅgītanārāyaṇa. In Nāradīyaśikṣā also there is discussion of guṇa-doṣa. The guṇa-doṣa of singers are found in Nāṭyaśāstra, of gīta in Ratnākara and Pārijāta and of gāna (singing) in Nāradīyaśikṣā. In Saṅgītanārāyaṇa the elements bringing in variety in gīta rather than guṇas are discussed.

Merits: The gīta guṇas enumerated in S.R. are similar to the guṇas of gāna given at the end of the Dhruvā Chapter of N.S.[95] In the Nāṭyaśāstra, the merits of both male and female singers are given although singing is considered the task of women and recitation that of men. And so the female singer's merits are given in greater detail. Gāna is part of nāṭya and hence its merits are concerned not with the voice alone but also with appearance. The Nāradıyaśikṣā lists 10 merits of gāna which are the same as the 10 merits of gīta given in the Saṅgītaratnākara.[96] Their lakṣaṇas are also more or less the same. Hence they are not separately given here. In the Nāṭyaśāstra the merits and defects of the voice have also been listed separately.

The ten merits of gīta in Saṅgītaratnākara are as follows—

vyaktaṁ pūrṇaṁ prasannaṁ ca sukumāramalaṅkṛtam/
samaṁ suraktaṁ ślakṣṇaṁ ca vikṛṣṭaṁ madhuraṁ tathā//[97]

Their lakṣaṇas are as follows—

. . . . . tatra vyaktaṁ sphuṭaiḥ svaraiḥ/
prakṛtipratyayaiścoktaṁ chandorāgapadaiḥ svaraiḥ//
pūrṇaṁ pūrṇāṅgagamakaṁ prasannaṁ prakaṭārthakam/
sukumāraṁ kaṇṭhabhavaṁ tristhānotthamalaṅkṛtam//
samavarṇalayasthānaṁ samamityabhidhīyate/
suraktaṁ vallakīvaṁśakaṇṭhadhvanyekatāyutam//
nīcoccadrutamadhyādau ślakṣṇatve ślakṣṇamucyate/
uccairuccāraṇāduktaṁ vikṛṣṭaṁ bharatādibhiḥ//
madhuraṁ dhuryalāvaṇyapūrṇaṁ janamanoharam/[98]

i.e. 'vyakta' refers to a clear expression of words along with base and suffix and the svaras (vowels), 'pūrṇa' is that with metre, rāga, pada and svara (tones) and having gamakas. 'Prasanna' refers to the clarity

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[95] N.S., 32, 435.
[96] N. Śik., 1, 3, 1-10.
[97] S.R., 4, 374-75.
[98] Ibid., 375-79.

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of the meaning. 'Sukumāra' means the softness of voice. 'Alaṅkṛta' is the easy access to all three registers. 'Sama' means the evenness of varṇa, laya and sthāna. 'Surakta' refers to the sounding in unison of the vīṇā, flute and voice. 'Ślakṣṇa' is the smoothness of sound in high and low svaras and fast, medium speeds. 'Vikṛṣṭa' is the proper enunciation of high svaras. 'Madhura' is the quality of grace which wins the hearts of the listeners.

All these merits are concerned with all three — the composition of gīta, its presentation or the manner of singing and voice. Vyakta is related to the composition of the song and presentation; pūrṇa, alaṅkṛta, sama and surakta are related to presentation; sukumāra, vikṛṣṭa and madhura to the voice; ślakṣṇa to the voice and presentation and prasanna to the composition, voice and presentation. Upon examining these it becomes clear that the merits of gīta cover a wide range of elements which goes to show the width of view of our thinkers.

The word 'gīta' implies both the act of singing and the object of singing but 'prabandha' is a substantive which is concerned with composition. Śārṅgadeva has not spoken of the merits of prabandha but of the merits of gīta so that both the composition and the act of singing can be included.

What kind of gīta is to be composed — this is the composition aspect of gīta. How gīta is sung — this is the performance aspect. So long as the composition is not sung it is not gīta. This fact has first been clearly stated by Ahobala.

susvarairgīyamānatvād gītamityabhidhīyate/[99]

The moment it becomes gīta the tendency is to ask — how the composition is and how it is sung? Thus while reflecting on the merits and defects of gīta both these aspects have to be kept in mind. But in rendering any composition into a gīta presentation becomes important and hence among the guṇas listed those concerned with presentation are many. If the composition is not good even singing it well in a good voice does not make it good. And when the composition and voice are good but the singing is not good, then again gīta does not sound right. Again when the composition is good and is sung properly but the voice is not good, it does not produce a good impression. Therefore all three — composition, voice and manner of singing — should be good.

The names of guṇas given in Saṅgītapārijāta are more or less the same as those in Ratnākara. Besides, 5 more guṇas have been given — abhinnatā, apaunaruktya, agrāmyatva, viśiṣṭajanyatā and śiṣṭaprati-

[99] S. Pār., v. 501.

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pādakatā. Of the 10 guṇas mentioned earlier, the lakṣaṇa of vyaktatva is not found. Pūrṇatā has been defined as bringing to experience the fullness of the limbs of gīta i.e. the ideal of full-bodiedness. Saukumārya is the softness of sound, words and sense. Prasannatva is the clarity of meaning. Sālaṅkāratva is variety in svara, ornaments and in figures of speech of words and sense. Mādhurya is the grace of svara, words and meaning. Ślāghyatā is being proper (appropriate) to the time and place. Samatva is the simultaneous ending of tāla and gīta. Suraktatva is the pleasant blending of the varṇas of the voice and instrument. Vikruṣṭa is singing high. Probably this refers to the volume of sound or the higher regions of pitch. Abhinnatā is the inseparability of rāga, tāla and rasa i.e., the organisation of rāga and tāla according to rasa. Apaunaruktya is the absence of repetition. Agrāmyatva is conforming to the order of common practice and śāstra. The definitions of viśiṣṭajanyatā and śiṣṭapratipādakatā have not been given.[100] The noteworthy point in Pārijāta is that, by these guṇas, all three — svaras, words as well as meaning are comprehended. No other writer has directly included meaning. In viśiṣṭa-janyatā 'janyatā' can mean 'constructed' and 'sung'. If this is so then among the guṇas are included the merits of the composer as well as performer. In this way all the aspects of gīta or gāna — composer, performer, composition, voice and manner of singing — are comprehended by guṇas.

In the Saṅgītanārāyaṇa the following guṇas of gīta are spoken of—

gītasyātha guṇā graholayayatirmānasya vaicitryakam
syāddhātoḥ punaruktatā navanavatvaṁ ceti naikārthatā/
mātau rāgasuramyatā'tha gamakasyārthasya nairmalyakam
tennānāṁ svarapāṭayośca vividhākāreṇa saṁyojanam//
eṣu sarveśvapi guṇeṣvāvaśyakatamaṁ tvidam/
guṇālaṅkārarasavadvākyasya grahaṇaṁ tu yat/[101]

Three grahas — anāgata, sama and atīta have been spoken of. If some syllables are sung before the point of coincidence of gīta and tāla followed by the commencement of the tāla, it is called anāgata graha and contrarily when the tāla begins first and then gīta, it is atīta graha. The mutual conformity of the acts of gīta (singing), vādya (instrument playing/drumming) and padanyāsa (the organisation of words) is called laya, i.e. the mutual conformity of kāla and kriyā. Specific tālas have been prescribed in particular layas which brings present day practice close to medieval times, e.g. druta laya has been prescribed in tripuṭa,

[100] Ibid., v. 538-44.
[101] S.N., 488-89.

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āpāḍḍa, maṇṭha, ekatālī and jhampā; madhya in ādi, niḥsāru and kuḍuka and vilambita in rūpaka, aḍḍa, and yati.[102] Yatis are according to ancient texts.

Māna: The notion of 'māna' is new, it is not found in any other text. The definition of māna is—

viśrāntikārinīkālakriyāmānamihocyate/
tālaviśrāmakāritvānmānaṁ tālasamāptikṛt//[103]

The kriyā which brings tāla to an end is 'māna', Just as graha has to do with the commencement of tāla, in the same way this new concept has to do with the ending of gīta. At the end of the song māna should be 'given' for the completion of the singing.

gītāvasāne dātavyaṁ mānaṁ gānasamāptaye/[104]

Just as variety is created in gīta by the differing commencement of tāla, so also by its ending. Probably that is why 'māna' as distinct from graha has been spoken of. Māna is of two kinds — vardhamāna and hīyamāna.[105] The 'atīta sama' and 'anāgata sama' of present day North Indian practice correspond exactly with these. Particulars have been given in the Tāla chapter.

The Punaruktatā (repetition) and Navanavatva (novelty) of the Dhātu: 'Punaruktatā' means 'gītāvayavasya punaḥ punargānaṁ'[106] — repeated singing of a part of the song. In today's language it is the repetition of the first line of the song. Navanavatva — 'vāraṁ vāraṁ gīyamānamapi rañjanātirekeṇa navanavamiva pratīyamānatvaṁ',[107] i.e. even though a portion may be sung again and again there should be the feeling of novelty in it.

The remaining merits are clear.

Defects: In the Nāradīyaśikṣā 14 defects of gāna have been listed.

śaṅkitaṁ bhītamuddhṛṣṭamavyaktamanunāsikam/
kākasvaraṁ śirasigataṁ tathā sthānavivarjjitam//
visvaraṁ virasaṁ caiva viśliṣṭaṁ viṣamāhatam/
vyākulaṁ tāluhīnaṁ ca gītadoṣāścaturdaśa//[108]

On examining these it is apparent that these defects are chiefly connected with the singer and presentation. Only two — anunāsika and kākasvara — are related to voice but none of them is related to composition which is the basis of gīta.

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[102] S.N., 1, 495-99.
[103] Ibid., 502.
[104] Ibid., 321.
[105] Ibid., 503-04.
[106] Ibid., prose portion of 504.
[107] Ibid.
[108] N. Śik., 1, 3, 11-12.

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In Saṅgītaratnākara 10 defects of gīta have been listed.

duṣṭaṁ lokena śāstreṇa śrutikālavirodhi ca//
punaruktaṁ kalābāhyaṁ gatakramamapārthakam/
grāmyaṁ sandigdhamityevaṁ daśadhā gītaduṣṭatā//[109]

i.e. defective from the point of view of loka (common practice) and śāstra (theory), going against śruti and kāla, repetitive, lacking in artistry, lacking in order, meaningless, vulgar and doubtful — these are the 10 reasons why gīta is defective.

Loka means practice and śāstra means theory, i.e. any kind of defect in gīta from the point of view of lakṣya and lakṣaṇa is the first and foremost defect. Śruti doṣa is when there is not the proper use of the śrutis of svaras. Singing at prohibited times is kālavirodhitā. Saying the same thing again and again is punarukta. Composition, svara and the manner of singing can all three suffer from this defect. Kramarahita is to be disorganised, with the meaning lost. Grāmya is where there is vulgar or obscene statement.

Among these the majority of defects are concerned with presentation, e.g. śrutikāla virodhī, punarukta, kālabāhya, gatakrama and sandigdha. Defects connected with composition are apārtha and grāmya. There is no mention of defects of voice. Probably the absence of merits is regarded as defect, although the presence of defects and the absence of merits cannot be equated. Even if there are no merits gīta can be passable but the presence of defects renders the gīta positively bad. On the other hand if defects are absent and merits are present, gīta will be excellent.

In the Saṅgītapārijāta the absence of guṇas is regarded as defect— 'atroktānāṁ guṇānāṁ ye tvabhāvā doṣasaṁjñinaḥ'.[110] The absence of some guṇas can certainly be called a defect e.g., the absence of vyaktatva —the lack of clarity in svara, words and meaning. But this defect can occur in the song or the singer. If there is no clarity in the composition of the song it can be regarded as a defect of the song especially the composer's. But if the composition is clear and it is not clearly sung the defect is with the singer. Some defects are exclusively of either the singer or the composer, e.g. the absence of tenderness and sweetness i.e. roughness or harshness will be regarded as a defect of the singer alone whereas the improper handling of words and obscurity of meaning will be regarded as defects of composition.

In the Saṅgītanārāyaṇa the doṣas of gīta are as follows — the slipping

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[109] S.R., 4, 379-80.
[110] S. Pār., v. 545.

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of the voice, the absence of tāla, etc., defect of dhātu and mātu, harsh utterance, defect of rasa, unpleasantness to the ear.[111] No explanation of these has been given. In a general way slipping of the voice can be connected with the singer; absence of tāla, defect of dhātu and mātu, harsh utterance and the obstruction of rasa can be related to the composer and unpleasantness to the singer mainly.

On the basis of the above analysis it can be said that in the exposition of the merits and defects of gīta the intention has been to link together the text and the sung aspect i.e. the functions of the composer and the singer. And yet the guṇa-doṣa of the singer have been separately mentioned because he alone presents the gīta or composition and he is instrumental in producing the effect of the gīta, and hence those guṇa-doṣas should not be overlooked which relate exclusively to the singer.

THE TEN PRĀṆAS (VITAL FEATURES) OF ELĀ PRABANDHA

Without going into the prāṇas of elā prabandha (whose description will be given in the next section) a study of the guṇas of gīta will remain incomplete, hence some thought must be given to them. Elā, the first of the śuddha sūḍas has 16 padas and these padas have 10 prāṇas. Just as the cause of life is prāṇa (breath), here the cause of the existence of the padas is prāṇa. Without these padas are lifeless. The prāṇas are as follows.

samāno madhuraḥ sāndraḥ kānto dīptaḥ samāhitaḥ/
agrāmyaḥ sukumāraśca prasannaujasvināviti//
māndhātrādipadeṣu syuḥ prāṇā daśa daśasvime/[112]

The prāṇas samāna, madhura, sāndra, kānta, dīpta, samāhita, agrāmya, sukumāra, prasanna, ojasvī occur in padas such as māndhātā of elā. Their definitions are as follows. Samāna — endowed with few syllables and few svaras. Madhura — with alpa nāda and alpa mūrcchanā i.e. the making of tānas by omitting svaras from mūrcchanās is alpa mūrcchanā and the elongation of the first and last svaras and merely touching the svaras in between is alpa nāda. Sāndra — with density of syllables, few melodic phrases and with movements in the higher regions. In this many words are accomodated in few svaras. Kānta — with extreme pleasantness of sound. Dīpta — with bright sound. Samāhita — with svaras of sthāyī varṇa. Agrāmya — special kind of repetition of syllables and svaras so that svaras remain the same

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[111] S.N., 1, 522-23.
[112] S.R., 4, 47-48.

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whereas the repetition of the last 2-3 syllables precedes the singing of the following words. Sukumāra — is the softness of syllables, sound and mūrcchanā. Prasanna — the pada, sthāna and svara becoming immediately clear. Oja — the virility in the diction due to abundance of compounds.[113] Of the above some terms are meaningful and others are technically defined.

All the three aspects of gīta are covered by these prāṇas. Samāna, samāhita, agrāmya and oja are related to composition. Madhura and dīpta are related to presentation. Sāndra is related to compostion as well as the manner of presentation. Kānta is related to voice and manner of presentation. Sukumāra and prasanna are related to all three — composition, voice and manner of presentation.

Since this one prabandha incorporates all the guṇas, elā is regarded as superior and the most difficult of the prabandhas. Its greatness is like that of Brahman[114] which bestows success in dharma, artha and kāma (three of the four ends of life) to the listener and the performer.[115] This is the reason why in Saṅgītaratnākara the exposition of elā has been given in so complete and detailed a form with varieties and sub-varieties. But because of its nature it is also very difficult to master.

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[113] Ibid., 48-52.
[114] R.G.S., Ch. 5, p. 29.
[115] S.R., 5, 52.

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3.1

PRABANDHA

SECTION B
THE DESCRIPTION OF PRABANDHA VARIETIES AND CHANGES IN THE FORM OF PRABANDHAS

An Introduction to Texts Dealing with Prabandhas

The exposition of prabandha is found in the treatises of the post-Bharata period of which Bṛhaddeśī is the oldest. The texts in which prabandha has been dealt with are Bṛhaddeśī, Bharatabhāṣya, Mānasollāsa, Saṅgītacūḍāmaṇi, Saṅgītasudhākara, Saṅgītaratnākara, Saṅgītasamayasāra, Saṅgītopaniṣatsāroddhāra, Saṅgītaśiromaṇi, Saṅgītarāja, Saṅgītadāmodara, Rasakaumudī, Nartananirṇaya, Saṅgītasudhā, Saṅgītasūryodaya, Saṅgītapārijāta, Saṅgītadarpaṇa, Caturdaṇḍīprakāśikā, Saṅgītasārāmṛta, Anūpasaṅgītaratnākara, Anūpasaṅgītāṅkuśa, Anūpa-saṅgītavilāsa, Saṅgītanārāyaṇa, Rādhāgovindasaṅgītasāra etc.

Of these Bṛhaddeśī is extremely fragmented. In Mānasollāsa the exposition of prabandha within gīta occurs in the context of the education of princes. Saṅgītacūḍāmaṇī and Saṅgītasudhākara are also extremely fragmented. For these reasons we have taken Saṅgītaratnākara as the basis for the description of prabandhas. In later works, for the most part, we find a repetition of descriptions given in Ratnākara.

From a study of the descriptions in the medieval texts we come to know that many of the prabandhas described in the Saṅgītaratnākara had undergone a great deal of change. Several writers have recorded these changes. In the Saṅgītadāmodara in the description of sālaga sūḍas there are a few hints. Saṅgītanārāyaṇa is the only work in which contemporary practice has been fully recorded. In this work changes in practice have been noticed and reference has also been made to the forms that disappeared from practice. This text occupies a place of importance viewed from a historical point of view, hence it will be taken up for a fairly detailed study. Saṅgītapārijāta also records contemporary practice but makes no mention of changes in or the disappearance of forms.

In the present section the lakṣaṇas of prabandhas are given in brief. First we shall follow Ratnākara and other works which supplement Ratnākara and then for the changes that took place in prabandhas and new varieties that came up we shall turn to the later texts.

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(A) SAṄGĪTARATNĀKARA

To start with there have been only three categories — sūḍa, āli and viprakīrṇa. Various prabandhas have been listed and described under these categories. But after defining the viprakīrṇas the seven sālagasūḍas dhruva etc., have been described under the class 'Sālagasūḍa prabandha'. It has also been emphasised that elā and others are śuddhasūḍas, the description of which have already been given while sālagasūḍas are being described now. On this basis it becomes certain that the sūḍas are of two kinds — śuddha and sālaga. Accordingly four classes of prabandhas have been given and the names of prabandhas in each enumerated as follows.

Sūḍa — elā, karaṇa, ḍheṅkī, vartanī, jhombaḍa, lambha, rāsaka and ekatālī.[1]

Āli — varṇa, varṇasvara, gadya, kaivāḍa, aṅkacāriṇī, kanda, turagalīlā, gajalīlā, dvipadī, cakravāla, krauñcapada, svarārtha, dhvanikuṭṭanī, āryā, gāthā, dvipatha, kalahaṁsa, toṭaka, ghaṭa, vṛtta, mātṛkā, rāgakadamba, pañcatāleśvara, and tālārṇava.[2]

Viprakīrṇa — śrīraṅga, śrīvilāsa, pañcabhaṅgī, pañcānana, umātilaka, tripadī, catuṣpadī, ṣaṭpadī, vastu, vijaya, tripatha, caturmukha, siṁhalīla, haṁsalīla, daṇḍaka, jhampaṭa, kanduka, tribhaṅgī, haravilāsa, sudarśana, svarāṅka, śrīvardhana, harṣavardhana, vadana, caccarī, caryā, paddhaḍī, rāhaḍī, vīraśrī, maṅgalācāra, dhavala, maṅgala, ovī, lolī, ḍhollarī, dantī.[3]

Sālagasūḍa — dhruva, maṇṭha, pratimaṇṭha, niḥsāruka, aḍḍatāla, rāsaka, ekatālī.[4] For fear of overelaboration the lakṣaṇas of these prabandhas are given in brief.

Śuddhasūḍa prabandhas

1. *Elā*[5]— In this, in all, there are 16 padas and 3 pādas. The whole is set in anuprāsa (alliteration). This lakṣaṇa indicates the importance of anuprāsa in elā. The first and second pādas consist of five padas each and the third pāda consists of 2 padas. After this there are four separate padas. If a melāpaka is there, then there is udgrāha of 11 padas, the 12th being melāpaka, the 13th-15th being dhruva, and the 16th pada is the ābhoga. If there is no melāpaka udgrāha is of 12 padas. The first, sixth and 11th padas have 2 sections. Both the sections have the identical

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[1] S.R., 4, 23-24.
[2] Ibid., 24-28.
[3] Ibid., 28-33.
[4] Ibid., 314.
[5] Ibid., 33-132.

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melodic structure. The 2nd, 7th and 12th padas are with 'prayoga'. The dhātu of the 13th and 14th padas is identical. In the first pāda the third and fourth padas are sung in vilambita laya and the fifth pada in druta-laya. Similarly, the 8th and 9th padas of the second pāda are sung in vilambita and the 10th in druta laya. Of the last four padas the first two i.e. 13th and 14th are sung in madhya laya and the 3rd i.e. 15th in vilambita laya. The second and third pādas are sung with the same dhātu as the first pāda. The 2nd, 7th and 12th padas of elā consist of words of direct address. The 13th to the 15th padas record the name of the person eulogised in the prabandha and the 16th pada contains the name of the vāggeyakāra. The names of the 16 padas are respectively — kāma, manmathavat, kānta, jita, matta, vikārī, māndhātā, sumati, śobhī, suśobhī, gītaka, ucita, vicitra, vāsava, mṛdu and sucitra. These lakṣaṇas are being given below in the form of a table.

Name of dhātu	No. of pada	No. of pāda	Name of pada	Melodic form of padas	Laya of padas	Lakṣaṇas relating to composition of padas	Melodic form of pādas
Udgrāha	1		Kāma	same dhātu for both sections.		with two sections	Dhātu of first pāda repeated in second pāda and third pāda
(of 11 padas or of	2		Manmathavat	'prayoga'		with words of address	
	3	first	Kānta		vilambita	First 'pallava' pada	
	4		Jita		vilambita		
	5		Matta (mitra)		druta		
12 padas if there is no melāpaka	6		Vikārī	same dhātu for both sections		with two sections	
	7		Māndhātā	'prayoga'		with words of address	
	8	second	Sumati		vilambita	Second 'pallava' pada	
	9		Śobhī		vilambita		
	10		Suśobhī		druta		
	11		Gītaka	same dhātu for both sections		with two sections	
Melāpaka (optionally)	12	third	Ucita (sañcita)	'prayoga'		with words of address	
Dhruva	13		Vicitra	with same dhatu	madhya	with name of subject	
	14		Vāsava		madhya		
	15		Mṛdu		vilambita		
Ābhoga	16		Sucitra			with name of vāggeyakāra	

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According to Kallinātha the song ends by singing the entire pada again, in dhruva and according to Siṁhabhūpāla only the dhruva is sung again. In this there is viṣama graha (atīta or anāgata). The tālas are maṇṭha, kaṅkāla, dvitīya and pratitāla and sacrifice, good fortune, martial ardour, patience, etc. are described.

The deities of the letters of elā (a+i+l+ā) are respectively Viṣṇu, Kāmadeva, Lakṣmī and Viṣṇu.

Varieties of elā

Elā is of four types — gaṇailā, mātrailā, varṇailā and deśailā.

Gaṇailā[6] — In the earlier pādas there are special gaṇas with their number regulated. There are four śuddha gaṇailās — nādāvatī, haṁsāvatī, nandāvatī and bhadrāvatī. They consist respectively of (1) 5 bhagaṇa (ꜱII)+1 nagaṇa (III), (2) 5 ragaṇa (ꜱIꜱ)+1 sagaṇa (IIꜱ), (3) 5 tagaṇa (ꜱꜱI) + 1 jagaṇa (IꜱI), (4) 5 magaṇa (ꜱꜱꜱ) + 1 yagaṇa (Iꜱꜱ). By a mixture of these is produced saṅkīrṇa (mixed) gaṇailā and by a modification of these vikṛtā (modified) gaṇailā is produced.

Mātrailā[7] — Based on mātrika gaṇas of 6, 5, 4, 3 and 2 mātrās and on fixed numbers of syllables there are four types of mātrailā — ratilekhā, kāmalekhā, bāṇalekhā and candralekhā. These are formed of ratigaṇa (with groups of 2-mātrā), kāmagaṇa (with groups of 3-mātrā) bāṇagaṇa (with groups of 4-mātrā) and their mixture.

Varṇailā[8] — On the basis of the number of varṇas (syllables) there are 24 types of varṇailā. They differ from each other on the basis of the number of syllables in a pada starting with 6 syllables in each pada of the first variety and gradually increasing one syllable in each of the subsequent varieties with 29 syllables in the last variety. The first varṇailā has six syllables in each pada and in each subsequent variety the number increases by one until the last variety has 29.

Deśailā[9] — There are 5 types of deśailā in the languages of the karṇāṭa, lāṭa, gauḍa, āndhra and draviḍa regions. They are not only set in particular tālas, but are also regulated by special rules regarding anuprāsa, rasa, rāga, bhāva, etc.

In all, the varieties and sub varieties of elā prabandha total 356.

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[6] S.R., 4, 66-94.
[7] Ibid., 94-105.
[8] Ibid., 105-13.
[9] Ibid., 114-31.

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2. *Karaṇa*[10]

In this prabandha the udgrāha and dhruva are svara-bound, the name of the vāggeyakāra and nāyaka (person described) occur in the ābhoga; it is set to rāsa tāla, in druta laya, and begins with any desired svara and ends on the aṁśa svara. It has 8 varieties — svarakaraṇa, pāṭakaraṇa, bandhakaraṇa, padakaraṇa, tenakaraṇa, virudakaraṇa, citrakaraṇa and miśrakaraṇa. In all of them udgrāha is svara-bound. These varieties result from the use of other aṅgas in dhruva. In each of these, because of the repetition in specific manner of the sung part, there are three varieties. Thus in all there are 24 types of karaṇa.

3. *Ḍheṅki*[11]

In this the first part of udgrāha is sung twice and the latter part once; optionally the melāpaka is of the form of 'prayoga'; udgrāha and melāpaka are either without tāla or in vilambita kaṅkāla, or in ḍheṇkikā tāla; dhruva and ābhoga are in some other tāla in a different laya; of the three parts of dhruva, the first two are composed in the same dhātu and the third in higher dhātu. The dhruva is to be sung twice, the abhoga once, and then the whole prabandha once again coming to an end in dhruva. Several varieties result from the use of metreless composition or one, two or more metres.

4. *Vartanī*[12]

Vartanī is similar to svarakaraṇa. The difference is that instead of rāsatāla it is sung in some other tāla and instead of druta laya it is sung in vilambita laya. Udgrāha is sung twice, dhruva and ābhoga once and the song ends in dhruva.

If vartanī is composed in any of the tālas kaṅkāla, pratitāla, kuḍukka or drutamaṇṭha it is called vivartanī.

5. *Jhombaḍa*[13]

The first part of udgrāha is sung twice, the latter part once; the melāpaka consisting of 'prayoga' is optional; dhruva is sung twice and ābhoga once and the song ends in dhruva. In this only the ten tālas niḥsāru, kuḍukka, tripuṭa, pratimaṇṭha, dvitīya, gārugi, rāsa, yatilagna, aḍḍa and ekatālī are employed. Due to varieties of tāraja (in the higher register), atāraja (not in the higher register), tridhātuka (with 3 dhātus),

[10] Ibid., 132-44.
[11] Ibid., 145-52.
[12] Ibid., 152-54.
[13] Ibid., 155-68.

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caturdhātuka (with 4 dhātus), less gamaka, more gamaka, prose, poetry, prose-poetry, rasa and alaṅkāra, jhombaḍa has 3510 varieties. This prabandha has the greatest number of varieties.

6. *Lambha*[14]

In this prabandha the udgrāha consists of either one section or two sections and is sung twice or once; dhruva is sung twice; the ābhoga is optional and the song ends in dhruva. It has 7 varieties which are sung in the 7 tālas used in sālaga sūḍas and which have special rules regarding the usage and number of dhātus such as udgrāha.

7. *Rāsaka*[15]

The difference between jhombaḍa and rāsaka is that the gamakas of jhombaḍa are not there, melāpaka is not there and only rāsa tāla is employed. Its varieties are formed on the basis of mātrika gaṇas. Kallinātha mentions 82 varieties. It is worth noting that in works on metrics also several varieties of rāsaka metre are mentioned.

8. *Ekatāli*[16]

In this the udgrāha is sung twice and the dhruva also twice, then the ābhoga and dhruva are sung once each; according to Siṁhabhūpāla the song ends in udgrāha and according to Kallinātha in dhruva; the tāla is ekatāli. According to a variant view its udgrāha consists only of ālāpa.

Āli Prabandhas

1. *Varṇa*[17] consists of viruda, is set to varṇatāla and is in karṇāṭa language. Because of the 3 varieties of varṇatala there are three varieties of this prabandha.
2. *Varṇasvara*[18] — When svara, pāṭa, pada and tena occur in any desired order and the song ends with tena we have the varṇasvara prabandha. It is of four types due to the variety in the order of these four aṅgas.
3. *Gadya*[19] is a metreless collection of words. It is of 6 types and each has 6 gatis based on layas so that in all there are 36 varieties.

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[14] Ibid., 169-75.
[15] Ibid., 175-79.
[16] Ibid., 180-81.
[17] Ibid., 181-82.
[18] Ibid., 182-83.
[19] Ibid., 184-98.

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4. *Kaivāḍa*[20] — In this udgrāha and dhruva are sung with karapāṭas (drum syllables) and the song ends in udgrāha. Because of meaningful and meaningless pāṭas it is of two types and both are again of two types — śuddha and miśra.

According to Kallinātha the colloquial form of karapāṭa is kaivāḍa. When meaningful and meaningless text is composed of syllables expressive of the sounds of drums it is called kaivāḍa.

5. *Aṅkacāriṇi*[21] is composed of virudas of vīra and raudra rasas. The ābhoga contains the nāyaka's name and is set to any desired tāla. Depending on the number of tālas there are 6 varieties.

6. *Kanda*[22] is composed in deśī languages such as karṇāta, consists of padas, pāṭas and virudas, is without tāla in āryā metre, full of vīra rasa and ends with pāṭa. Out of the 32 gurus, in this beginning with the 30th guru akṣara and going backwards and ending with the first guru each guru is split into 2 laghu akṣaras one by one and thus 29 varieties are made.

7. *Hayalīlā*[23] — It is also called Turagalīlā. It consists of svara, pada and viruda and is sung in hayalīlā tala. Varieties are formed by the use of prose and poetry and by the use and non-use of tāla. One variety is also considered to be based on hayalīlā metre.

8. *Gajalīlā*[24] is set to gajalīlā tāla and in all respects except metre is similar to hayalīlā.

9. *Dvipadī*[25] is sung in karuṇa tāla, and has four varieties — śuddhā, khaṇḍā, mātrā and sampūrṇā.

10. *Cakravāla*[26] — If the last two or three letters of foregoing words occur in the beginning of the following words it is called cakravāla prabandha. It is of two types based on prose and poetry.

11. *Krauñcapada*[27] — Consisting of pada and svara, set in pratitāla, composed in krauñcapada metre or metreless, krauñcapada ends in svara.

12. *Svarārtha*[28] — If the desired meaning is expressed through the arrangement of the solfa syllables sa, ri, ga, etc. themselves it is

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[20] Ibid., 199-200.
[21] Ibid., 200-04.
[22] Ibid., 204-09.
[23] Ibid., 209-12.
[24] Ibid., 212-13.
[25] Ibid., 213-19.
[26] Ibid., 219-20.
[27] Ibid., 221.
[28] Ibid., 222-23.

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svarārtha prabandha. Based on śuddha (pure) and miśra (mixed) svara syllables it is of two types. Beginning with one svara and adding one svara each, one by one upto 7 svaras, countless varieties of this prabandha are made.

13. *Dhvanikuṭṭanī* [29] — The udgrāha and dhruva are in two tālas other than manṭha and kaṅkāla, the yati (pause) is on even mātrās, there is no melāpaka, like ḍheṅkī it is sung in two tālas in two different layas.

According to the Bharatabhāṣya, because of the kadana (destruction) of the sound it is called dhvanikundinī. The purport is not very clear. (Bharata., based on the copy with Musicology Department, B.H.U.)

14. *Āryā*[30] — If the āryā consists of two parts, at the end of each part, and if it has four feet at the end of the first and third feet, the end comes with svara. The first part is sung twice and the second part once. The name of the nāyaka and the prabandha occur in the ābhoga and song ends with udgrāha. In this, by splitting guru mātrās, 16 varieties are formed.

15. *Gāthā*[31] — Āryā itself, when composed in Prākṛta language, has been called gāthā. According to a variant view, tripadī, pañcapadī or ṣaṭpadī has been called gāthā.

16. *Dvipatha*[32] is composed in the same metre, is either with tāla or without tāla, and ends with svara. Dvipatha metre is also called dodhaka and in Prākṛta 'doha'. Due to variation of svara and 'prayoga' it is of four types.

17. *Kalahaṁsa*[33] is composed in kalahaṁsa metre, every pada ends with svara; it is set to jhampa, etc. tālas and ends with svara. It has two varieties — varṇaja (in poetry) and mātrika (in prose).

18. *Toṭaka*[34] is composed in toṭaka metre and every pāda ends in svara.

19. *Ghaṭa*[35] is half of dvipadī consisting of tenakas and ending in tenaka.

20. *Vṛtta*[36] is composed in any metre and set to any tāla. According to a variant view it is composed in a metre called vṛtta.

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[29] Ibid., 224-25.
[30] Ibid., 225-31.
[31] Ibid., 231-32.
[32] Ibid., 232-41.
[33] Ibid., 242-43.
[34] Ibid., 244-45.
[35] Ibid., 246.
[36] Ibid., 246-48.

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21. *Mātṛkā*[37] – Each consecutive word of this prabandha begings with a vowel or consonant in order from 'a' to 'kṣa'. Its varieties divya, mānuṣī and divyamānuṣī are composed respectively in Sanskṛta, Prākṛta and a mixture of both and set respectively to mārga, deśi and miśratālas. Because of variations of anibaddha-nibaddha (metreless - with metre), gadyaja-padyaja (born out of prose - born out of poetry) etc. there are several varieties of this prabandha.

22. *Rāgakadamba*[38] – It is composed in a series of metres, rāgas and tālas and is of two types — nandyāvarta and svastika. In the former there are 4 metres, 4 tālas and several rāgas, The end comes either with two cycles of the tāla or in the udgrāha. In svastika the number of metres, etc, is double. In both there are several rāgas; that is why the prabandha is called rāgakadamba. In its other varieties, the maximum number of metres, rāgas, tālas, etc. is 64.

23. *Pañcatāleśvara*[39] — In the beginning there is ālāpa without tāla. After this there are five sections in which the five mārga tālas caccatpuṭa, cācapuṭa, ṣaṭpitāputraka, sampakveṣṭaka and udghaṭṭa are respectively used. In the first 3 sections there are 5 padas each and in the remaining sections 6. In every section the first pada occurs twice and then the svara and pāṭa. After this the antara (the fifth dhātu) is composed of the same tālas occuring twice. In the antaras of the five sections, in order, the pāṭas of paṭaha, huḍukkā, śaṅkha, kāṁsyatāla and muraja occur. After this the ābhoga comes in udghaṭṭa tāla. The initial padas are in madhya or vilambita laya and the ābhoga is sung in druta laya. In the ābhoga the names of the nāyaka and the vāggeyakāra occur. The auspicious utterance 'tena' comes at the end. The end comes with ālāpa. When sung in vīra and śṛṅgāra rasas the varieties vīrāvatāra and śṛṅgāratilaka respectively come into being.

Among the prabandhas this is the only one in which mārgatālas are used. Perhaps for this reason it has been considered superior and the word 'īśvara' has been included in its name.

24. *Tālārṇava*[40] is set in several tālas and because of prose-poetry variation is of two varieties. The main difference between pañcatāleśvara and this is that in the latter there are no special

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[37] Ibid., 248-52.
[38] Ibid., 253-56.
[39] Ibid., 256-64.
[40] Ibid., 265.

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rules governing the number of tālas, pada, pāṭa etc. Any tāla can be used as desired.

Viprakīrṇa prabandhas

1. *Śrīraṅga*[41] is composed in 4 rāgas and 4 tālas and ends with pada.
2. *Śrīvilāsa*[42] is composed in 5 rāgas and 5 tālas and ends with svara.
3. *Pañcabhaṅgī*[43] is composed in 2 rāgas and 2 tālas and ends with tena.
4. *Pañcānana*[44] is composed in 2 rāgas and 2 tālas and ends with pāṭa.
5. *Umātilaka*[45] consists of 3 rāgas and 3 tālas and ends with viruda. The last three prabandhas consist of all six aṅgas.
6. *Tripadī*[46] consists of 4 pādas; in the first two pādas there are 2 gaṇas each of 3 akṣaras, of the four gaṇas of the 3rd pāda, the 1st, 3rd and 4th are of 3 akṣaras and the 2nd is of 2 akṣaras; in the 4th pāda the first and 3rd gaṇa are of 3 akṣaras and the 2nd is of 2 akṣaras. After singing the first 2 pādas, part of the 3rd pāda is sung before singing the whole of the 3rd pāda whereafter, the 4th pada is sung. This prabandha is without tāla and composed in Karṇāṭa language.
7. *Catuṣpadī*[47] consists of 16 mātrās in the even pādas and 15 mātrās in odd pādas; has yamaka (figure of speech in which there is repetition of words or syllables with different senses) with different meanings; is composed half of svara and half of tenaka; ends with tena; it is without tāla and is composed in Karṇāṭa language.
8. *Ṣaṭpadī*[48] has 6 pādas in which, in all, there are 14 gaṇas. The 7th and 14th gaṇas are of 4 akṣaras and the rest of 3 akṣaras each. It is composed in Karṇāṭa language and is without tāla. The song ends by singing sthāyī svaras in ākāra.
9. *Vastu*[49] — Of its five caraṇas, in the 1st, 3rd and 5th, there are 15 mātrās and in the 2nd and 4th, 12 mātrās. In 2 caraṇas svara ending in pāṭa, and, in the remaining three, svara ending with tena are there. After this there is a dodhaka which ends with tena.

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[41] Ibid.
[42] Ibid., 266.
[43] Ibid., 266-67.
[44] Ibid.
[45] Ibid.
[46] Ibid., 268-70.
[47] Ibid., 271-72.
[48] Ibid., 272-74.
[49] Ibid., 275-76.

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10. *Vijaya*[50] consists of tena, svara, pāṭa and pada, is set in vijaya tāla, contains description of the victory of the king and ends with tena.
11. *Tripatha*[51] — In its three caraṇas respectively, there are pāṭa, viruda and svara.
12. *Caturmukha*[52] — If the four feet are rendered respectively by svara, pāṭa, pada and tena in the sthāyī and other varṇas respectively, and if the song ends in udgrāha, it is caturmukha prabandha.
13. *Siṁhalīla*[53] — In its 4 caraṇas respectively there are svara, pāṭa, viruda and tena and it is set to siṁhalīla tāla.
14. *Haṁsalīla*[54] is set in haṁsalīla tāla and in its two caraṇas are respectively pada and pāṭa.
15. *Daṇḍaka*[55] — Consisting of pada and svaras it is composed in daṇḍaka metre. There are several varieties of this metre.
16. *Jhampaṭa*[56] is composed in jhampaṭa metre and set to krīḍā tāla.
17. *Kanduka*[57] consists of 3 pādas respectively set to pada, pāṭa and viruda.
18. *Tribhaṅgi*[58] consists of svara, pāṭa and pada. It has 5 varieties — composed in tribhaṅgī tāla; composed in tribhaṅgī metre; in 3 rāgas and 3 tālas; in 3 metres and consisting of the eulogy of 3 deities. It ends with the doubling of the tāla.
19. *Haravilāsa*[59] consists of viruda, pāṭa and tena.
20. *Sudarśana*[60] consists of pada, viruda and tena.
21. *Svarāṅka*[61] — The udgrāha consists of pada set in 1 tāla, melāpaka of svara set in 2 tālas and dhruva of viruda set in 3 tālas. It ends with svaras.
22. *Śrīvardhana*[62] — In this the udgrāha consists of viruda and pāṭa and dhruva of pada and svara. It ends with 2 measures of tāla.
23. *Harṣavardhana*[63] consists of pada, viruda, svara and pāṭa.

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[50] Ibid., 277.
[51] Ibid., 278.
[52] Ibid., 278-79.
[53] Ibid., 279-80.
[54] Ibid., 280.
[55] Ibid., 281.
[56] Ibid., 282.
[57] Ibid.
[58] Ibid., 283-84.
[59] Ibid., 285.
[60] Ibid.
[61] Ibid., 286.
[62] Ibid., 287.
[63] Ibid., 288.

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24. *Vadana*[64] — Of its 2 caraṇas, each consists of 2 gaṇas of 6 mātrās, 2 gaṇas of 5 mātrās and 1 gaṇa of 2 mātrās. It consists of svara and pāṭa. Due to gaṇa difference, this prabandha has two varieties.

25. *Caccarī*[65] is composed in hiṇḍola rāga and caccarī tāla. It consists of several caraṇas of 16 mātrās, pairs of which are bound by prāsa (rhyme). The words are in Prākṛta language and it is sung in the spring festival. Alternatively it is composed in the metres caccarī or ghattā, etc. or in krīḍā tāla.

In the Chando'nuśāsana of Hemacandra there are several types of caccarī metre. This indicates the fact that during the spring festival, on several occasions, there must have been many songs set to various tālas accompanying dance.

It is to be noted that there are many varieties of caccarī or carcarī tāla. The variety ȯȯ is of course there in the deśī tālas of Saṅgītaratnākara. Abhinava points to a | |ऽ form of caccarī too.[66]

26. *Caryā* [67] is composed in paddhaḍī and other metres; the ends of pādas are decorated by prāsa. The subject is spiritual and it is set in the tālas dvitīya, etc. All the pādas are repeated while singing.

The caryā padas of Buddhists are famous. They had special modes of conduct and views and sang texts having spiritual content walking from one place to another (caryā). That is why they are known as caryā padas.

27. *Paddhaḍī*[68] has prāsas at the end of the feet; it is composed in paddhaḍī metre. The first half consists of viruda ending in svara and the second half of viruda ending in pāṭa.

28. *Rāhaḍī*[69] consisting of several feet, eulogises war through vīra rasa.

29. *Vīraśrī*[70] is composed of padas and virudas.

30. *Maṅgalācāra*[71] consists of prose or poetry or both, is composed in kaiśikī bhāṣārāga, in niḥsāru tāla and consists of svaras.

31. *Dhavala*[72] is of three types — kīrti, vijaya and vikrama in which respectively, there are 4, 6 and 8 feet. In these there is a variety of mātrika gaṇas and words of blessing or 'dhavala' (white), 'vimala' (pure) etc. occur.

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[64] Ibid., 288-89.
[65] Ibid., 290-92.
[66] N.S., A.B. on 32, 44, p. 306.
[67] S.R., 292-94.
[68] Ibid., 295.
[69] Ibid., 296.
[70] Ibid., 297.
[71] Ibid., 297-98.
[72] Ibid., 298-303.

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32. *Maṅgala*[73] is in maṅgala metre and consists of auspicious (maṅgala) words. It is composed in kaiśikī or boṭṭa rāga and is sung in vilambita laya.
33. *Ovī*[74] consists of 3 parts, has prāsa and is composed in deśī language. In the end there is ovīpada. It is sung in several metres.

The ovī metre of Marāthī is well-known; it has 4 feet. The rule concerns only the number of syllables. All the four feet being uneven it does not appear to be metre-like.

34. *Loli*[75] consists of 3 sections, has anuprāsa; its words are in Prākṛta; in the end there is lolī pada. From the description in Saṅgītapārijāta it sounds like a lullaby.
35. *Ḍhollari*[76] is composed in lāṭa (Gujarātī) language. At the end of dohaḍa there is ḍhollarī pada.
36. *Dantī*[77] consists of 3 parts; prāsa is important in it, in the end there is dantī pada.

Sālagasūḍa prabandhas

1. *Dhruva*[78] — In it the udgrāha which is sung twice, consists of two sections of the same melodic structure and a third section of a higher melody. The ābhoga is also of three sections like this and contains the name of the eulogised, sometimes it consists of only one high section. The first section of udgrāha is made into dhruva with which the song ends. In each section, beginning with 11 akṣaras increasing one by one upto 26, 16 varieties of dhruva are formed. Ratnākara has described in detail the rasas, application of tālas and rewards in these.

Among the sālagasūḍas dhruva has had an important place and has been discussed as follows in texts.

yathoktān yo jayantādin gāyennipuṇayā dhiyā//
sarvakratuphalaṁ tasyetyavocanmunisattamaḥ/[79]

yathā saro vinā niraṁ yathā (tatha) gītaṁ dhruvaṁ vinā/
ṣoḍaśānāṁ dhruvānāṁ ca tasmāllakṣma pracakṣate//[80]

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[73] Ibid., 303-04.
[74] Ibid., 304-06.
[75] Ibid., 307.
[76] Ibid., 308.
[77] Ibid., 309.
[78] Ibid., 315-32.
[79] Ibid., 331-32.
[80] S. Sāro., 1, 51.

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yathaikaṁ na (vivekena) vinā jñānaṁ na dhyānaṁ sthiratāṁ vinā/
śraddhayā na vinā dānaṁ na gānaṁ dhruvakaṁ vinā//[81]

vivekena vinā jñānaṁ yathā bhāti na kutracit/
tathaiva sarvalokeṣu gānaṁ naiva dhruvaṁ vinā//
na śraddhayā vinā dānaṁ dhyānamātmarasaṁ vinā/
prāṇeśaṁ na (ca) vinā nārī tathā gānaṁ dhruvaṁ vinā//[82]

2. *Maṇṭha* [83] — Udgrāha consists of two or one yati; the dhruva is sung twice; optionally there is 'antara' (section) after which, going upto dhruva, ābhoga is sung once and the song ends with dhruva; it is composed in maṇṭhatāla. Because of the use of the 6 varieties of maṇṭhatāla there are 6 types of maṇṭha sūḍa.
3. *Pratimaṇṭha*[84] — Its lakṣaṇas are like those of maṇṭha but the tāla is pratimaṇṭha. Since there are 4 types of pratimaṇṭha tāla there are 4 varieties of pratimaṇṭha sūḍa.
4. *Niḥsāruka*[85] — A general description has not been given. It is sung in niḥsāru tāla. Since there are 6 varieties of this tāla there are 6 varieties of this prabandha.
5. *Aḍḍatāla*[86] is set to aḍḍatāla. In its 6 varieties the 6 varieties of aḍḍatāla are used.
6. *Rāsaka*[87] is ālāpa-based. There are four varieties due to different places of ālāpa at the end of the dhruva, in the middle and first section and at the beginning. Udgrāha consists of two sections. In works on Apabhraṁśa metres like caccarī several types of rāsaka are mentioned which are related to different dance songs.
7. *Ekatāli*[88] is set in ekatālī tāla. It has 3 varieties — ramā, candrikā and vipulā. In ramā there is a 2-sectioned udgrāha after which there is antara consisting of akṣaras. In candrikā antara is with ālāpa. In vipulā, ālāpa preceds the udgrāha.

In dhruva, maṇṭha and pratimaṇṭha, a shade of elā can be seen and in the rāsaka and ekatālī sālaga sūḍas, the shade of the śuddha sūḍa, ekatālī, can be seen. The influence of elā is in the sung aspect. That of ekatālī lies in the dominance of ālāpa.

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[81] S.D. p. 19.
[82] Rasa., 3, 135-36.
[83] S.R., 4, 332-38.
[84] Ibid., 338-43.
[85] Ibid., 343-47.
[86] Ibid., 348-52.
[87] Ibid., 352-56.
[88] Ibid., 356-60.

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(B) BṚHADDEŚĪ

1. *Pāṭali*[89] consists of svara and pāṭa, is set to tāla and has virudas. It is composed in any vibhāṣā (type of rāga).
2. *Ardhilā*[90] — At the end of every pāda there are bright svara combinations. It is set to tāla.
3. *Catuṣpiṭikā*[91] — The text breaks off at the lakṣaṇa portion.
4. *Haṁsapada*[92] — One pada is in Sanskṛta and the other in deśī language. It is bound by prāsa.
5. *Śukasārita*[93] is in question-answer style; consists of pada and pāṭa and is composed in 2 tālas. Later authors call this Śukasārika.
6. *Śukasārika*[94] is in Karṇāta or mixed language and is in the dialogue form.
7. *Śarabhalīla*[95] consists of svara and pāṭa and has 8 padas, 8 rāgas and 8 tālas.
8. *Śukacañcu*[96] is with gamaka in the beginning, is composed in rāga and tāla, consists of svara and pāṭa, and is sung in deśī languages.
9. *Vicitra*[97] is composed in several deśī languages and is sung with viruda, tena, pāṭa, svara and tāla.
10. *Caturaṅga*[98] is composed in 4 rāgas, 4 tālas and 4 languages.

(C) BHARATABHĀṢYA

In this work several names of prabandhas such as pañcatālī, viśālā, lalitā, līlā, rambhā, mārgāvatī, vidyunmālā, kundaprabhā, cūtamañjarikā, vidyullekhā, valitikā, etc. are found. But the descriptive portions of the text are either broken or unclear, so it is not possible to give the lakṣaṇas.

(D) MĀNASOLLĀSA

1. *Āḍillā*[99] is in āḍillā (adilā) metre.
2. *Jayamālā*[100] is composed of words beginning with jaya, in jayatāla and is sung in any rāga.

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[89] Bṛ., 403-04.
[90] Ibid., 404-05.
[91] Ibid., 405-06.
[92] Ibid., 409.
[93] Ibid., 410.
[94] Ibid., 411.
[95] Ibid., 415.
[96] Ibid., 416-17.
[97] Ibid., 417-18.
[98] Ibid., 419-20.
[99] Mān., 16, 4, 268-69.
[100] Ibid., 308-09.

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3. *Rasasandoha*[101] has 8 rasas.
4. *Stavamañjarī*[102] consists of prayer to gods and has many pādas of equal number of syllables.
5. *Sarvatobhadra*[103] — This word means that which is auspicious from all sides. It has 4 pādas, each having 8 syllables. The first 4 syllables of a pāda are repeated in the same pāda in reverse order and these syllables are meaningful (bhadra) from all sides (sarvataḥ). Hence it is called sarvatobhadra.

(E) SAṄGĪTAŚIROMAṆI

1. *Siṁhavikrama* consists of pada and pāṭa set to Siṁhavikrama tāla. Ābhogha consists of different pada or of pada and pāṭa.
2. *Siṁhapada* is in siṁhapada metre and in siṁhavikrama tāla, it ends with two measures of tāla.
3. *Śaśiśekhara* consists of eight sections. The first of these is set in pratitāla in mālavaśrī rāga; the 2nd in gārugitāla and rāmakṛti rāga; the third in darpaṇa tāla and dīpa rāga; the foruth in śrīrāga (śrīraṅga) tāla and mallāra rāga; the fifth in tribhaṅgi tāla and velāvalī rāga; the 6th in somavallabha tāla and varāṭi rāga and the 8th in ratitāla and nāda (kriyā) rāga. In the 8 sections respectively vīra, adbhuta, raudra, śṛṅgāra, bhayānaka, hāsya, vibhatsa and karuṇa rasas are depicted. After this the lakṣaṇa is broken and unclear. In the end the whole prabandha is sung once again and comes to a close with ālāpa.
4. *Dhamāla* consists of 12, 8 or 4 pādas, is set in yatilagna or ekatāli tāla, in vasanta rāga; it depicts śṛṅgāra and hāsya rasas. Udgrāha is sung twice and dhruva again and again and melāpaka and ābhoga are there. It contains a description of svairiṇi (self-willed woman), spring or the patron or lord.
5. *Lahacāri* is composed of tripadi or catuṣpadi (metres), is composed in the laya and padas of prācya (eastern) language. It portrays śṛṅgāra and śānta rasas. It is composed according to one's taste in ekatāli, kuḍukka, yatilagna or aḍḍatāla and in bhairavi, mallāra, vasanta, gauri, ramakṛti or dhanyāśri rāga. Each pada should appear distinct.
6. *Tivilā* can be composed in any desired rāga, in tivilā tāla; it consists of udgraha, dhruva and ābhoga; in the last the name and epithets of the nāyaka occur.

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[101] Ibid., 408.
[102] Ibid., 375-77.
[103] Ibid., 409-11.

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Of the prabandhas whose lakṣaṇas have been given so far, names such as ghattā, pajjhaṭikā (paddhaḍī), aḍillā, maḍilā, vadana, upavadana, vastuvadana, kāmalekhā, candralekhā, dhavala, kīrti-dhavala, vastu, haṁsa, haṁsapada, etc. which have come as names of prabandhas or chandas are names of metres occurring in texts on metrics in Sanskṛta, Prākṛta (Prākṛta-paiṅgalaṁ), and Apabhraṁśa (Chando'nuśāsana). Of these some are Sanskṛta metres but most belong to Prākṛta and Apabhraṁśa. In these texts there are also metres such as saṅgīta, aśvakrāntā, ākṣiptikā, rāvaṇahastaka, etc. which are well known in music in the form of mūrcchanās, prabandhas or instruments.

(F) SAṄGĪTARĀJA

Miśrasūḍa prabandhas

This class of sūḍas has already been discussed in the last section. In the aṣṭapadīs rāga and tāla have been fixed by the poet himself but Kumbhā has made several changes in them. Here the lakṣaṇas of prabandhas are given based on Saṅgītarāja and the suitability of the prabandha names according to the Rasikapriyā commentary.

1. *Daśāvatārakīrtidhavala*[104] is the prabandha name of the aṣṭapadī 'jaya jagadīśa hare' in which the bright fame of the 10 incarnations has been described. The poet has prescribed mālava rāga and rūpaka tāla. Kumbhā prescribes madhyamādi rāga, and ādi tāla and any chanda; it is to consist of prose and poetry; after every pada the dhruva line (refrain) should occur; the final ābhoga should consist of pāṭa and svaras.
2. *Harivijayamaṅgalācāra*[105] — This is the prabandha name of the aṣṭapadī 'jaya jaya deva hare'. In it a description of Kṛṣṇa's victory serves as an invocation. The poet has prescribed gurjarī rāga and niḥsāra tāla and Kumbhā prescribes lalita rāga and ādi tāla. It is in maṅgala metre and consists of prose and poetry. In every pada there is ālāpa with gamaka and the use of the dhruva line. At the end of ābhoga there is svara and tena.
3. *Mādhavotsavakamalākara*[106] is the name of the aṣṭapadī 'viharati haririha sarasavasante' in which there is the description of the springtime sports of Kṛṣṇa. It is in vasanta rāga, yati tāla (Kumbhā prescribes jhampā tāla) and consists of prose and poetry. It is performed in spring time or at a royal festival; it is

[104] S. Rāja., Part 1, 4, 2, 2, 325-27.
[105] Ibid., 328-29.
[106] Ibid., 330-31.

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sung in madhya laya; it has gamakālapti and ends in tena and pāṭa.

4. *Sāmodadāmodarabhramara*[107] is the name given to the aṣṭapadī 'haririha mugdhavadhūnikare' in which a happy Kṛṣṇa immersed in sport is described. It consists of prose and poetry; the ābhoga ends in svara and pāṭa; here and there there is poetry. It is set to gurjarī rāga and jhampā tāla (according to the poet in rāmakarī rāga and yati tāla).
5. *Madhuripuratnakaṇṭhikā*[108] is the name of the aṣṭapadī 'rāse harimiha vihitavilāsam'. Probably this name has been given in the sense of the necklace of Kṛṣṇa's remembrance. It is composed in campū (prose and poetry); there is gamaka filled ālāpa at the end; the final ābhoga ends in svara, tena and pāṭa; it is set to dhannasī rāga and varṇayati tāla (according to the poet gurjarī rāga and yati tāla).
6. *Akleśakeśavakuñjaratilaka*[109] is the prabandha name of the aṣṭapadī 'sakhi he keśimathanamudāram'. It is a prayer by Rādhā through the sakhī (confidante) for the grace of Kṛṣṇa. It is set to bhairava rāga and varṇayati tāla (mālavagauḍa rāga, ekatālī tāla according to the poet); it has ābhoga ending in pāṭa and svara.
7. *Mugdhamadhusūdanahaṁsakrīḍa*[110] is the name given to 'harihari hatādaratayā' aṣṭapadī. It contains a description of Kṛṣṇa's repentance. It is set to gauṇḍakṛti rāga and pratimaṇṭha tāla (according to the poet gurjarī rāga, yatitāla). It is full of śṛṇgāra rasa in the amorous sport of Kṛṣṇa; the ābhoga ends with pāṭa and svara.
8. *Harivallabha-aśokapallava*[111] is the prabandha name of the aṣṭapadī 'sā virahe tava dīnā'. It is a description by the sakhī of Rādhā's pain in separation to Kṛṣṇa. It is set to deśākhya rāga and pratimaṇṭha tāla (according to the poet karṇāṭa rāga, ekatālī tāla); it has gamaka-filled ālāpa in ākāra. The ābhoga ends in tena and pāṭa.
9. *Snigdhamadhusūdanarāsāvalaya*[112] is the name given to the aṣṭapadī 'rādhikā tava virahe'. It is a description by the sakhī to Rādhā of Kṛṣṇa's pain in separation. It is set to mālavaśrī rāga

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[107] Ibid., 332-33.
[108] Ibid., 334-35.
[109] Ibid., 336.
[110] Ibid., 337-38.
[111] Ibid., 339-40.
[112] Ibid., 341-43.

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and niḥsāru tāla (according to the poet deśākhya rāga, ekatālī tāla); it contains the name of the composer and has pada which ends with pada, tena and pāṭa.

10. *Haripadasamudayagaruḍapada*[113] is the prabandha name of the aṣṭapadī 'tava virahe vanamālī'. In this also there is the description of the pain of separation of Kṛṣṇa. It is set to kedāra rāga and niḥsāru tāla (according to Jayadeva deśīvarāḍī rāga, rūpaka tāla) contains the name of the composer and the final ābhoga ends with pāṭa and svara.
11. *Sākāṅkṣapuṇḍarīkākṣabhramararuta*[114] is the prabandha name of the aṣṭapadī 'dhīrasamīre yamunātīre'. In it the sakhī plans a tryst for Rādhā. It is set to kedāra rāga, varṇayati tāla (according to Jayadeva gurjarī rāga, ekatālī tāla). After singing 2 or 3 padas svara, pāṭa ālāpa and tena are sung and then 3-4 padas are sung.
12. *Dhanyavaikuṇṭhakuṅkuma*[115] is the name given to the aṣṭapadī 'nātha hare sīdati' in which there is a description of vāsakasajjā (a type of nāyikā) Rādhā. According to the poet it is set to guṇakarī or goṇḍakarī rāga and rūpaka tāla. Kumbhā prescribes the use of mālavagauḍa rāga and aḍḍa tāla. At the end of the pada is sung a collection of svaras and pāṭas. It is sung in madhya laya.
13. *Hariśaraṇakadalīpatra*[116] is the name of the aṣṭapadī with the dhruva line 'yāmi he kamiha śaraṇam'. It is a description of vāsakasajjā Rādhā's despair and extreme anxiety. In the Rasikapriyā commentary its name is given as 'snigdhamadhusūdanarāsāvalaya' which is also the name of the 9th prabandha. The poet has prescribed mālava rāga and yati tāla for this aṣṭapadī. According to Kumbhā it is to be sung in sthānagauḍa rāga and varṇayati tāla. Its pada is full of pāṭas.
14. *Hariramitacampakaśekhara*[117] is the prabandha name of 'kāpi madhuripuṇā vilasati' in which Rādhā expresses her suspicion of Kṛṣṇa sporting with another. It is composed in vasanta rāga and yati tāla. Kumbhā has prescribed śrīrāga and druta maṇṭha tāla. After the padas are sung pāṭa, svara, tena and 'prayoga'.
15. *Harirasamanmathatilaka*[118] is the name of the aṣṭapadī 'ramate

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[113] Ibid., 344-45.
[114] Ibid., 346, 348.
[115] Ibid., 349-50.
[116] Ibid., 351-52.
[117] Ibid., 353-54.
[118] Ibid., 355-56.

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yamunāpulinavane'. It is the description of the suspicion of sporting with another. The poet has recommended gurjarī rāga, ekatālī tāla and Kumbhā malhāra rāga and druta maṇṭha tāla in druta laya. The pada ends with svara and pāṭa.

16. *Nārāyaṇamadanāvāsa*[119] is the name of the aṣṭapadī with the dhruva line 'sakhi yā ramitā'. It is a song expressing suspicion of sporting with another. The poet has recommended deśavarāḍī rāga and rūpaka tāla. Kumbhā has prescribed varāṭī rāga and varṇayati tāla. Its pada is adorned by free ālāpa and it ends with svara and pāṭa.

17. *Lakṣmipatiratnāvalī*[120] is the prabandha name of the aṣṭapadī with the dhruva line 'harihari yāhi mādhava'. It is a description of Kṛṣṇa's return from Rādhā who is in māna (wounded pride). According to the poet it is set to bhairavī rāga and according to Kumbhā to megharāga and yati tāla. The pada records the name of the poet, after that pāṭa and svara are sung and in the end again there are 2 or 3 padas.

18. *Amandamukundamakaranda*[121] is the name of the aṣṭapadī 'mādhave mā kuru mānini' in which the sakhī pleads with Rādhā to shake off māna (anger). It is set to gurjarī rāga and yati tāla. Kumbhā has prescribed naṭṭa rāga and tṛtīya tāla. It is sung in madhya laya; pada is with ālāpa. In the end are sung pāṭa, svara and tena.

19. *Caturbhujarāgarājitacandrodyota*[122] is the name given to the aṣṭapadī 'priye cāruśīle'. It describes Kṛṣṇa's supplication to the māninī (angry) Rādhā. The poet has directed it to be sung in deśavarāḍī rāga and eight tālas. In the Saṅgītarāja Kumbhā has prescribed the 18 rāgas — madhyamādi, lalita, vasanta, gurjarī, dhanyāsī, bhairava, gauṇḍakṛti, desākhya, mālavaśrī, kedāra, mālavagauḍa, sthānagauḍa, śrirāga, malhāra, varāṭi, megharāga, naṭṭā and dhoraṇī. At the end of the padas are pāṭa and svara. Here and there there is ālāpa.

20. *Harihāratālarājijaladharavilasita*[123] is the prabandha name of the aṣṭapadī 'mugdhemadhumathanam.' It describes the sakhī's efforts to pacify Rādhā's māna. According to the poet it is to be sung in vasanta rāga and yati tāla. Kumbhā prescribes 13 tālas —

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[119] Ibid., 357-58.
[120] Ibid., 359-60.
[121] Ibid., 361-62.
[122] Ibid., 363-68.
[123] Ibid., 369-76. In Rasika. the name is 'haritālarājijaladharavilasita', p. 143.

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ādi, pratimaṇṭha, caturmātrika maṇṭha, aḍḍa, varṇayati, navamātrika maṇṭha, niḥsāru, jhampā, drutamaṇṭha, rūpaka, pratitāla, tripuṭa and ekatālī. The padas are with ālapti. In the padas the pāṭas of the instruments kāhalā, tuṇḍukinī, jhakkā, śṛṅga, śaṅkha, paṭaha, huḍukkā, muraja, karaṭā, ruñjā, ḍamarū and ḍhakkā are employed. In niḥsāru tāla the pāṭas of paṭaha, ḍakkā, mardala, trivaṇī and karaṭā are employed and in ekatālī, besides these, the pāṭas of ḍakkulī, trivalī, dundubhi and ghaḍasa are also made use of. With pratitāla, naṭṭa rāga is employed.

21. *Tālarāgārṇavamurārimaṅgalakusuma*[124] is the prabandha name given to the aṣṭapadī 'praviśa rādhe'. It is the description of the sakhī asking Rādhā to enter the bower. The poet has prescribed varāḍī rāga and rūpaka tāla. But Kumbhā has prescribed 14 rāgas and 18 tālas and the use of the pāṭākṣaras of various drums. The pada ends with pāṭa and tena.

22. *Sānandagovindarāgaśreṇikusumāstaraṇa*[125] is the prabandha name given to the aṣṭapadī 'harimekarasam'. It describes Rādhā and Kṛṣṇa's mutual darśana (gazing at each other) after māna. The poet has recommended varāḍī rāga and yati tāla. Kumbhā has directed 17 rāgas to be used one by one — naṭṭa, kedāra, śrīrāga, sthānagauḍa, dhoraṇī, mālava, varāṭī, megha, mālavaśrī, devaśākhā, gauṇḍakṛt, bhairavi, dhannāsī, vasanta, gurjarī, malhāra and lalita. In the 1st, 2nd, 3rd, 10th, and 12th padas drutamaṇṭha, in the 7th, 9th, 11th, 13th, 15th and 17th rūpaka, in the 4th pratitāla, in the 5th drutāla, in the 6th and 8th tripuṭa and druta pratimaṇṭha, and in the 14th and 16th pratitāla are used. The meter can be chosen at will.

23. *Madhuripumodavidyādharalilā*[126] is the prabandha name of 'kṣaṇamadhunā nārāyaṇam'. The situation depicted is the sakhī inspiring Rādhā to meet Kṛṣṇa. The poet has said it should be sung in vibhāṣā rāga and ekatālī tāla. Kumbhā speaks of 10 padas, varṇayati tāla, dhruvapada after every pada, after this ālāpa in pratitāla; the song ends in pāṭa, tena and svara.

24. *Suratārambhacandrahāsa*[127] — After the aṣṭapadī 'kṣaṇamadhunā nārāyaṇaṁ' four ślokas have been given prabandha names in order. The śloka 'pratyūhaḥ pulakāṅkureṇa' has been given this name. In this the beginning of Rādhā-Kṛṣṇa's dalliance has been

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[124] S. Rāja., 4, 2, 2, 376 A-389.
[125] Ibid., 390-98. In Rasika. the name is 'sānandagovindarāgaśreṇikusumābharaṇa'.
[126] S. Rāja., 4, 2, 2, 399-401.
[127] Ibid., 402-03.

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described. Kumbhā has prescribed it to be sung in devaśākha rāga, jayamaṅgala tāla and pāṭa, svara and tena should occur at the end.

25. *Kāminīhāsa*[128] is the prabandha name of the śloka 'dorbhyāṁ saṁyamitaḥ'. The union of Rādhā and Kṛṣṇa has been described. According to Kumbhā it is sung in gauḍī rāga and vijayānanda tāla. It ends with pāṭa, svara and tena; it is endowed with śṛṅgāra rasa and is in kaiśikī vṛtti (graceful style).

26. *Pauruṣarasapremavilāsa*[129] — In the śloka beginning with 'vāmāṅge ratikelisaṅkula' the word 'pauruṣa rasa' occurs and hence this name has been given. It describes love sport. Kumbhā has directed it to be sung in karṇaṭabaṅgāla rāga and jayaśrī tāla. It consists of pāṭa, svara and tena.

27. *Kāmādbhutābhinavamṛgāṅkalekhā*[130] is the prabandha name of the śloka 'tasyāḥ paṭalapāṇijaṅkitamuro. It also describes the love sport of Rādhā and Kṛṣṇa. It is set to marukṛti rāga and yati tāla. Consisting of pāṭa, svara and tena, it ends in ālāpa.

28. *Pritapītāmbaratālaśreṇimuktāphala*[131] is the prabandha name of the last aṣṭapadī with the dhruva line 'nijagāda sā yadunandane'. It describes Kṛṣṇa's great delight. The poet has recommended it to be sung in rāmakarī rāga and yati tāla. Kumbhā has prescribed goṇḍa rāga and 19 tālas but the names of only 15 — ādi, 5 mārgatālas, caturmātrika pratimaṇṭha, maṇṭha, aḍḍatāla, varṇa, yati, jayamaṅgala, vijayānanda, jayaśrī and pratitāla are available. There is ālapti in between, the pratitāla is sung with tenakas and the meter is left to choice.

Among the names given by Kumbha some are directly meaningful, some are metaphorical and some are indicative of the variety of rāga and tāla.

Jayadeva has already prescribed the rāgas and tālas in which the aṣṭapadīs are to be rendered but for the prabandha forms based on the same, Kumbhā prescribes different rāgas and tālas. It is probable that by Kumbhā's time these changes had come into rāgas and tālas. At the same time from Kumbhā's prescription of several rāgas and tālas from the 19th to 22nd prabandhas, it can be inferred that these prabandhas and aṣṭapadīs had begun to be sung in the form of rāgatālamālikā. In these prabandhas the use of pāṭa, tena, svara, etc. is also recommended

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[128] Ibid., 404-05.
[129] Ibid., 406.
[130] Ibid., 407-08.
[131] Ibid., 409-16.

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which are not found in the original aṣṭapadīs.

(G) SAṄGĪTADĀMODARA

It has already been said that references to changes taking place in prabandhas are found in Saṅgītadāmodara. The author has classified the songs into śuddha, sālaga and saṅkīrṇa gīta or sūḍa and gives the lakṣaṇas of only a few. Among saṅkīrṇa sūḍas, caitra, nagaṇikā, amilā, bahula, gurubala, hevāka, kārikā and kāmatvisā are new names.[132] Of these only caitra's lakṣaṇa is given as follows — 'caitraścaitre māsi nityaṁ gīyate'[133]. Today's 'caitī' has probably some connection with this. The lakṣaṇas of the remaining songs are not available.

Besides the 6 sālagasūḍas (leaving aḍḍa) three names — pratitāla, jhumari and yati — are new. The importance of ālāpa in rāsaka is no longer there. He mentions that in common practice rāsaka is called 'chuṭikilā'[134] (In Saṅgītanārāyaṇa 'dhruvapada' is called 'chuṭikilā'). He also informs us that the name aṭatāla given to prtimaṇṭha is becoming popular. The gīta yati is based on the number of syllables.[135] He says that jhumari is full of śṛṅgāra, very sweet like honey and soft, in which there are no rules regarding varṇa, mātrā, etc.[136] From the similarity of the lakṣaṇa and the name to the modern ṭhumrī the inference arises that probably in the development of ṭhumrī it also had a place. According to a variant view, besides these 9, there are 10 other sālaga sūḍas. Thus there are 19 varieties in all. Some people regard the number as 11.

On the basis of the above changes it can be said that after the Saṅgītaratnākara just as clear changes can be seen in the form of svara, rāga, etc. in the same way, in the classification and forms of the prabandhas also, it can be seen. The classes of āli and viprakīrṇa disappeared and in the forms of sālaga sūḍas also major changes took place.

(H) SAṄGĪTAPĀRIJĀTA

The classification in this work is as in Ratnākara but the lakṣaṇas of even such major prabandhas as elā are given so briefly that it is to be inferred that either the forms of these prabandhas had become very small or they had gone out of vogue and only in order to keep up tradition it was considered sufficient to give their names and brief descriptions.

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[132] S. Dām., p. 28.
[133] Ibid., p. 29.
[134] Ibid., p. 26.
[135] Ibid., p. 27.
[136] Ibid., p. 28.

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We give a few examples of these prabandha descriptions.

Elā[137] — Its udgrāha proceeds in fast tempo in the earlier half and in slow tempo in the latter half. There is only one verse on elā and there is no mention of other lakṣaṇas or other varieties of the prabandha.

Ḍheṅkikā[138] — If the first half of the udgrāha is sung twice and the latter half once it is ḍheṅkikā. The lakṣaṇas correspond to those of jhombaḍa in Ratnākara.

Vartanī[139] — The prabandha in which svaras are sung is called vartanī. In the Saṅgītaratnākara, in both the rāga chapter and prabandha chapter, we find vartanī. In the rāga chapter the lakṣaṇa is not given, the author only promises to speak about karaṇa and vartanī in the prabandha (chapter)[140] not here. In the context of prabandha both these are pada-bound nibaddha prabandhas whereas in the rāga chapter they are only svara-bound. It is probable that for Ahobala vartanī is only a svara-bound prabandha and so he has spoken only of svara.

Jhombaḍa[141] — That whose udgrāha is in pañcama and whose dhruva is in ṣaḍja is jhombaḍa. The lakṣaṇa is very indistinct and is different from that in Ratnākara.

Ekatāli[142] — Lambha when sung in ekatālī tāla in druta laya is called ekatālī.

Dhvanikuṭṭanu[143] is that in which a different meaning is expressed.

Caturmukha[144] is accompanied simultaneously by four cymbal players. The description in Pārijāta gives the impression that at one place all 4 tālas are to begin together and at another place they are to come together. The description is very indistinct.

Vadana[145] contains a description of the face.

Paddhaḍi[146] contains description of a sage.

Dhavala[147] is sung at dawn. It appears to be like prabhātī.

After seeing the changes in the lakṣaṇas of older prabandhas let us have a look at the lakṣaṇas of the 4 songs which are not found in texts prior to Pārijāta. These may be considered new varieties in contemporary

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[137] S. Pār., 547.
[138] Ibid., 548.
[139] Ibid., 549.
[140] S.R., 2, 2, 26.
[141] S. Pār., 549.
[142] Ibid., 552.
[143] Ibid., 566.
[144] Ibid., 582-83.
[145] Ibid., 590.
[146] Ibid.
[147] Ibid., 591.

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practice.

Bindu[148] is composed in any draviḍa i.e. Southern language in any tāla and always in druta laya.

Daru[149] is in Telugu and in druta laya.

Aṣṭapadī[150] consists of 8 padas, is in tripuṭa tāla, in any language and is accompanied by the sound of a bell. Other particulars should be gathered from the practical tradition. It may be recollected that in Jayadeva's aṣṭapadīs not only tripuṭa tāla but several others were in use. It is probable that by Ahobala's time aṣṭapadī had become a particular prabandha set to tripuṭa tāla.

Dhruvapada[151] is composed in North Indian languages.

In these four gītas sparseness of varṇas and the greater use of extended svaras have been spoken of. The abundance of words in prabandhas and svaras in gītas is indicative of the contemporary trend, namely the increasing importance of svara in gīta in comparison with pada.

(I) CATURDAṆḌĪPRAKĀŚIKĀ

In the last section it has been said that the two classes of prabandhas itself namely prabandha and gīta in Caturdaṇḍīprakāśikā were conventionally accepted.

The author describes the specific form of ābhoga. It consists of two parts — the first half is without tāla and is in the ālāpa form which is called 'vākya' in practice. The second half is with tāla. In the first half the name of the vāggeyakāra and in the second half the name of the nāyaka described occur.[152]

The classification of prabandhas has not been done into āli, viprakīrṇa, etc. but is according to jātis such as medinī. 68 names have been given but lakṣaṇas of only 40 are there. Most of the verses have been taken verbatim from Saṅgītaratnākara with the order of words shifted sometimes.

In the chapter on gīta he gives 7 sālagasūḍas of Ratnākara and the description are also as in Ratnākara.

(J) SAṄGĪTASŪRYODAYA

Saṅgītasūryoda has only one novel feature. After giving the lakṣaṇas

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[148] Ibid., 595.
[149] Ibid., 596.
[150] Ibid., 596-97.
[151] Ibid., 598.
[152] Catur., 9, 43-46.

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of a few ancient prabandhas at the end 'tauruṣkadeśottha (originating from turuṣka country) are given. These are 6 gītas originating from 6 jātis. The 6 jātis are kharāśana, pārśvaja, mulatrāṇa, lāṭa, avaśīya and ghana and the 6 gītas are gajalu, kālu, hasaka, pratitāla, mañjarī and jhaṅkari. Because the reading is extremely corrupt and indistinct lakṣaṇas are not clear. This much is clear that the reference here is to songs such as ġazal, kaulu, hasaka etc. which originated from Muslim countries. According to the author of the Saṅgītasūryodaya the person who eats (aśana) like a donkey (khara) is kharāśana. The song which originated in the country of such people, kharāśana (ḳhurāsāna), is called ġazal.[153] The song which originated from the yavana people of Pārśvadeśa is kauluḥ[154] and that which is in the language of Mūlatrāṇa (Multān) is hasaka.[155]

Historical changes in the form of Prabandha

Upto the Saṅgītarāja no major changes in the structure of prabandhas come to view. The number of viprakīrṇas kept decreasing and increasing or the writers of texts took some and left some and their lakṣaṇas became less detailed. But after this big changes can be seen. The magnitude of form, majesty and the realisation of the importance of the text which are there in the term prabandha gradually decreased. Writers on the whole have discarded the term prabandha and adopted 'gīta'. In general the importance of the text began decreasing and the elaboration of rāga began to occupy its place. This is hinted at in the previously referred to portion of Saṅgītapārijāta — 'varṇaireteṣu svalpatvaṁ svairatra samīraṇā'. In prabandhas the composition of the text used to be given in great detail which gradually decreased in gītas and importance went to the lakṣaṇas related to the sung (melodic) aspect.

There is a very close relationship between gita and rāga elaboration. They are mutually dependent. As the gīta is, so is the elaboration of rāga or it can be said as the rāga elaboration is to be, so is to be the choice of the gīta. Let us take for example dhrupad and ḳhyāl. In dhrupad elaboration cannot be done in the ḳhyāl style but laya bound devices such as bol baṅṭ, etc. are only possible in it. On the other hand the ḳhyāl composition does not lend itself to 'nomtom' and joḍ as dhrupad does. Because in dhrupad there is less extension of words, laya-oriented elaboration is more suitable. In ḳhyal compositions extra-ordinary

[153] S. Sūr., 5, 595.
[154] Ibid., 601.
[155] Ibid., 604.

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extension and ornamentation in fast speed are there and so ālāpa in vilambita laya and boltāns and tāns in druta laya sound pleasing.

By the time of Saṅgītapārijāta slackness had crept into prabandhas and new gītas such as dhruvapada and daru emerged which were composed respectively in North Indian and South Indian languages. This indicates that, in the North dhruvapad, and in the South, daru, came into vogue. These two are prevalent even now.

Odissi Style

The special place of Saṅgītanārāyaṇa among the treatises treating of prabandhas has already been pointed out. In this work the Odissi style of music has been described. For the sake of a historical study of prabandhas and keeping in view the Saṅgītanārāyaṇa it is necessary to get to know something about the Odissi style.

Like Odissi dance style Odissi music and songs also have an independent tradition. It is not a folk or regional style but it has not been able to attain the status of a classical style.

From a geographical point of view Orissa is in between North eastern and Southern India and is their meeting place. A study of Odissi music reveals that it has similarity both to Northern and Southern traditions of music, the principles and forms of both are found in it. And yet it is an independent style different from both but with a tilt towards the North. In this the names of svaras, their forms, the method of intoning svaras are like the North but in the names of rāgas and tālas the Southern character is seen. Svaras are neither held nor with extreme mīnḍ (deflection) as in the North nor are they shaken continuously as in the South but an in between state prevails where svaras are swung and sung.

As in the North the song has two sections but the names are 'ghoṣā' and 'pada'. They may be equated to sthāyī and antarā. Normally pada is sung in double the speed of ghoṣā, and this is called 'paḍī'. After singing the 'paḍī' the traditional singer sings the pada several times changing the place of commencement everytime and this is called 'bastī'. Every line in the composition begins from the same mātrā from which the song begins which is akin to the practice in the South e.g. usually if the first line of the song begins after 1 1/2 mātrās of tāla all the other lines will begin at the same place. If, in the same song, 'bastī' is rendered, then the paḍī i.e. the line being sung in double speed will be begun at different mātrās of the tāla and made to coincide with

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the starting point after 1 1/2 mātrās. Tāns in general have a swinging movement in madhya laya; neither are they very fast and straight as in the North nor are they full of shakes as in the South.

From the point of view of prabandha two works on the Odissi style are worth referring to — Saṅgītanārāyaṇa of Gajapati Nārāyaṇadeva, which is a technical work and Kiśorī Candrānanda campū of the poet Candra, which is a compilation of prabandhas. In the first practice has been given a theoretical basis and in the latter are given examples of various prabandhas prevalent in Orissa with text composed by the poet himself. Some light will be thrown on the first work here and the second will be taken up for discussion in Section D.

(K) SAṄGĪTANĀRĀYAṆA

While at the description of gīta the writer refers to Harināyaka, Dāmodara, Gītaprakāśakāra, Vācaspati, Guru Kaviratna Miśra and other writers of texts and to texts such as Sāra, Saṅgītakaumudī, Cūḍāmaṇi, Pañcamasārasaṁhitā, Chandoratnākara, Saṅgītasāra, Gītagovinda, Nāradasaṁhitā, Darpaṇa, etc. and gives quotations from several of these from which it can be inferred that these must have contained much material about contemporary musical practice. But excepting for Saṅgītadāmodara the others are either not available or very fragmentary. Even some of the quotations from Dāmodara are not fully found in the published edition.

The Classification of Gītas

In this three types of nibaddha have been spoken of — śuddha, sālaga and kṣudra. Kṣudra is also called saṅkīrṇa. Śuddha is defined as — ālāpairdhātubhiścaṅgaiḥ saṁyuktam[156] i.e. comprised by ālāpa, dhātus and aṅgas. Ālāpa means 'meaningful text'[157]. The śuddha composition is called prabandha also. Sālaga is that in which there is a shade of the śuddha and which is composed in rāgas and tālas. Kṣudra is defined as follows—

> tāladhātuyutaṁ vākyamātraṁ kṣudramitīryate/
> bāhulyeneṣyate hyatra dhruvamaṇṭhādilakṣaṇam//
> sarvo yojye'pyanuprāsasteṣvantyasyaiva nityaśaḥ/[158]

That which is comprised by tāla, dhātu and vākya alone, is kṣudra gīta. antyānuprāsa (terminal rhyme) must be there.

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[156] S.N., 1, 305.
[157] Ibid., prose portion.
[158] Ibid., 470-71.

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Dhātu — Two references are very important in connection with the dhātus udgrāha, etc. In practice melāpaka is nowhere to be seen.

> samprati tu udgrāhadhruvayormadhye melāpakadhātoḥ prayogaḥ kutrāpi na dṛṣyate. ataeva tasya tyāgena prabandhāvayavo dhātuḥ, sā tridheti gītaprakāśakāreṇoktam. udgrāhadhruvābhogarūpeṇa tridheti bhāvaḥ.[159]

About antarā it has been mentioned that it is not found anywhere.[160]

Description of Gita

Declaring elā, etc. to be difficult, he gives the names of 26 śuddha gītas which belong to the āli and viprakīrṇa class in Saṅgītaratnākara. Of these he gives the description of only 13 prevalent gītas. Out of these the description of varṇasvara, svarārtha, śrīraṅga, śrīvilāsa, pañcabhaṅgī, pañcānana, siṁhalīla and haṁsalīla are as in Ratnākara; the descriptions of some have been condensed and the names of some have been changed. The descriptions of the remaining 5 are as follows.

1. *Kāyavāla* — From the description kāyavāla sounds similar to kaivāḍa prabandha. It is possible that kāyavāla is the changed form of kaivāḍa or that both are related in some way. Kāyavāla is that in which the tāla is expressed through pāṭas alone and the ābhoga is formed of pada.[161]
2. *Mātṛkā* is as in Ratnākara. But the varieties in Ratnākara are not there and the following feature is new — it is rendered in one rāga and one tāla only or in several rāgas and tālas.[162]
3. *Rāgakadamba* — Here too the main feature in Saṅgītaratnākara, namely a collection of rāgas, is found but the remaining rules, meter, etc. and the varieties are not there. And the rule regarding language has been revoked.[163]
4. *Tālārṇṇava* — Besides the description given in Ratnākara of several tālas, the rule regarding Sanskṛta language is special.[164]
5. *Lāhaḍi* contains the lakṣaṇas of Rahaḍī of Ratnākara. It has also been mentioned that it is called 'pavaḍa' in utkala language.[165]

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[159] Ibid., prose portion of 307.
[160] Ibid., prose portion of 309.
[161] Ibid., 331.
[162] Ibid., 334-37.
[163] Ibid., 338.
[164] Ibid., 339.
[165] Ibid., 343.

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Sūḍa

The general definition of sūḍa prabandha has been given as follows.

tālā navādikā yatra pāṭādi rahitā yadi/
sūdaḥ prabandhaḥ kathitaḥ ekarāganiveśitaḥ//[166]

Sūḍa prabandha is that which is composed in nine tālas, without pāṭas and consisting of one rāga. A noteworthy feature is that the rāga is one whereas several tālas are used. The special feature of sālagasūḍas is that the tālas are used collectively —

'bahūnāṁ tālānāmekatragumphanam'.[167]

He has given the number of sālagasūḍas according to several views. From this it is clear that changes must have been taking place in the number and forms of the sālagasūḍas. There are 9 sālagasūḍas in Saṅgītanārāyaṇa — ādi, yati, niḥsāru, aḍḍatāla, tripuṭa, rūpaka, jhampaka, maṇṭha and ekatālī. These have been declared to be delightful for singing, playing and dance.

ebhistu navabhistālaiḥ kalpitaḥ sūḍa ucyate//
ityeṣa rañjakaḥ sūḍo gāne vādye ca nartane/[168]

It is probable that in Orissa the tradition described in Saṅgītaratnākara of dancing to sālagasūḍas continued. In the Ratnākara several styles of dance, śuddha, gauṇḍali, peraṇī, etc. have been spoken of which will be taken up in the next section.

The above enumerated sālagasūḍas are sung in the same order. In the beginning ādi tāla should be rendered and at the end ekatālī.[169] Thus in the description theory and practice have been kept together. One proof of this is found in the following excerpt—

samprati tattadutkalabhāṣāprabandheṣvapyanyatālenāpi
prathamaṁ yadgānaṁ dṛṣyate tadanākaramiva pratibhāti.[170]

i.e. the practice seen in the prabandhas of utkala language of beginning the sūḍa in any tāla other than ādi tāla has no sanction.

Dhruva — The lakṣaṇas are very different from those in Saṅgītaratnākara. Of the 2 sections of udgrāha the melody of the second must be in the higher range; both the sections should be sung twice; both should either be equal in length or the first should have 2 or 3 mātrās more. The first section of the udgrāha itself is the dhruva.[171] Saṅgītaratnākara speaks of udgrāha, dhruva and ābhoga.

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[166] Ibid., 345.
[167] Ibid., prose portion of 346.
[168] Ibid., 356-57.
[169] Ibid., 359-60.
[170] Ibid., prose portion of 360.
[171] Ibid., p.51-52.

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Maṇṭha — In maṇṭha no lakṣaṇas regarding the sung aspect are given, only those regarding composition are given, e.g. udgrāha and ābhoga are of equal length while dhruva is 1½ or 2 times as long.[172]

In the lakṣaṇas of sālagasūḍas the lakṣaṇas of the tālas and those of the prabandhas have been given in such a mingled manner that it is difficult to separate them. In reality here the lakṣaṇas of prabandhas are not given but those of tālas and the texts of songs have been given merely as examples.

Kṣudragīta — Four varieties of kṣudragīta have been spoken of — citrapadā, citrakalā, dhruvapadā and pāñcālī. Actually these are not the varieties of the gīta but constitute an analysis of how many types of composition and sung form are possible.

Citrapadā — where there is only variety of pada (text) and not of dhātu (melody) etc. it is citrapadā.

kevalaṁ padamātreṇa vaicitryaṁ yatra dṛṣyate/
na dhātvādau vicitratvaṁ jñeyā citrapadeti sā//[173]

Variety in text comes from soft consonants and the presence of anuprāsa and qualities such as prasāda (lucidity, one of the three guṇas or qualities of poetry).[174]

Citrakalā — If the udgrāha and ābhoga are of equal mātrās, and the dhruva has less mātrās and if there are 3-8 padas we have the kṣudragīta named citrakalā.[175]

Dhruvapadā is of two types (1) which consists of dhruva and ābhoga alone having different melodies and (2) which consists of udgrāha also.[176] In Saṅgītaratnākara udgrāha has been regarded as compulsory in prabandhas but here it has become optional.

Pāñcāli is formed of the word 'pañca' which means extension e.g. prapañca. The gīta in which there is a large text has been called pāñcālī.[177] Pāñcālī gīta can be of two types — with dhruva and without dhruva. The meaning of dhruva probably is the dhruva line or section. There are some songs in which it is repeated again and again while in others the line cannot be repeated but the whole section of the gīta has to be sung fully before it can be repeated.

Basic characteristics regarding Tāla in Gītas

One fundamental feature in Saṅgītanārāyaṇa is that there are fixed

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[172] Ibid., p. 53.
[173] Ibid., 1, 473.
[174] Ibid., prose portion.
[175] Ibid., 475.
[176] Ibid., 476.
[177] Ibid., 480.

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rules regarding the number of mātrās which should go into sections of tāla in a particular gīta and the number of cycles of the tāla. There are three terms related to sections of tāla — khaṇḍa, prānta-khaṇḍa and bhaṅgī. Their definitions are not very clear but probably the total length of the tāla was called khaṇḍa, sections smaller than this by 1 or 2 mātrās were called 'prānta khaṇḍa' and small sections occurring in between were called 'bhaṅgī'.[178] Bhaṅgī normally occurred in the exact middle of the tāla. Bhaṅgī means a short pause in gīta, e.g. in kuḍukka, ādi and ekatālī khaṇḍas are formed of 16 mātrās, prānta khaṇḍas are formed with 14 mātrās and bhaṅgī at 8 mātrās. Similarly at 14, 12 and 7 in yati, tripuṭa; khaṇḍa is formed of 10 or 15 or 19 mātrās in jhampā and aḍḍa and bhaṅgī at 5 each; khaṇḍa and prāntakhaṇḍa with 14 and 12 respectively and bhaṅgī at 6 or 10 in niḥsāru, and khaṇḍa with 12 or 11 and bhaṅgī at 6 in rūpaka tāla. In the same way in the first section of dhruva there can be 5-8 cycles of the tāla, in the second upto 3 more; in the udgrāha of maṇṭha 7-9 and in its dhruva 10-12.[179]

The bandha (combination) of tālas has also been mentioned e.g. the combination of kuḍuka, ādi and ekatālī; of yati and tripuṭa and of jhampā and aḍḍa. There are other bandhas also and niḥsāru does not have bandha with any other tāla.[180]

Sūḷādi

In Karṇāṭaka music the term 'sūḷādi' has stood for a special type of song. Although they have gone out of vogue now they are related to the sālagasūḍas described in Ratnākara and other works. Śrī. R. Satyanarayana, has discussed the development of sūḷādi in detail in his work.[181] Keeping it in mind and basing ourselves on Saṅgītaratnākara and later works we shall reflect upon this here.

In the Introduction to his work, based on the following portion of Kallinātha's commentary on sūḍas — 'dhruvādestu niyamātilaṅghanāt sarvathā sālagatvameveti bhāvaḥ'[182] Śrī Satyanarayana declares that sālaga sūḍas are based on local usage. But there is no indication of this in either the Saṅgītaratnākara or the commentaries; there 'sālaga' only means reflecting the shade of the śuddha, not local usage.

According to the author the word 'sūḍa' or 'sūḷa' is found only in Kannaḍa and not even in the other South Indian languages. These

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[178] Ibid., 367-75.
[179] Ibid., 375-78.
[180] Ibid., 380-81.
[181] Suḷādis And Ugābhogas of Karṇāṭaka Music.
[182] S.R., Ch. 4, p. 335.

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words are made of the verbal root 'sūḷa' which means 'to sound' and 'to occur in a pre-determined order'. From this it is to be gathered that these 7 songs are to be sung in a particular order. They used to be sung in such tālas as were indicated by only saśabda kriyās.

It is these sūḍas which developed in the form of 'sūḍādi' or 'sūḷādi'. 'Ādi' means beginning with or et cetera. According to the author, for the first time, Puṇḍarīka Viṭṭhala in 'Nartananirṇaya' and Somanārya in 'Svararāgasudhārasa' made use of the term sūḷādi'. In the 15th-16th centuries many changes took place in sālaga sūḍas and the new form sūḷādi emerged. The present form was reached in the 15th-16th centuries in the compositions of the saint singers of Haridāsakūṭa and the name sūḷādi was probably given by Vyāsarāya. The author states that the present form of the sūḷādi saptatālas is referred to by Aggaḷa in 1189 AD. These songs became so inseparably associated with the tālas in which they were sung that later the tālas also came to be called 'sūḷādi saptatāla'

The development from sālagasūḍas to sūḷādi involved the following great changes — (1) The 7 prabandhas of the sālagasūḍas used to be sung in one order. In their place one caraṇa from each was taken as a representative of them in those tālas and one song was formed and thus it became a tālamālikā gīta. (2) In sūḍas there was variety of subject matter, now only religious or moral themes remained. (3) In the place of the tālas used in the seven sūḍas the eight tālas dhruva, maṭhya, rūpaka, jhampā, tripuṭa, aṭṭa, ekatāla and jhompaṭa began to be used.

Thus, according to Śrī Satyanarayana although they developed from sālaga sūḍas, their origin is sufficiently ancient. Their forms were firmly established by the Dāsakūṭa singers in the 15th-16th centuries who composed numerous sūḷādis.

In the sālagasūḍas of Saṅgītaratnākara leaving aside dhruva, all the remaining are set to tālas having the same names as the prabandhas. Dhruva is the only one in which the tālas niḥsāru, pratimaṇṭha, hayalīla, krīḍā, laghuśekhara, jhampā, ekatālī, dvitīya and ādi have been prescribed. It is to be noted that there is no tāla of the name dhruva in Saṅgītaratnākara and that all the other tālas enumerated above and others used in the other sālagasūḍas belong to the deśī class.

It seems that in Saṅgītaratnākara the author described the lakṣaṇas of all available and prevalent prabandhas. It is possible that sālaga sūḍas were prevalent only in the South and were either absent in the North or very rarely performed. One major reason for our inference is

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that in the contemporary and later dhruvapadas of the North all the important terms in Saṅgītaratnākara whether related to theory or practice are kept cognisance of, but even the name sūḍa or sālagasūḍa is not to be found. Śrī Satyanarayana's statement regarding the terms sūḍa, sūḷa, sūḷādi, that they are not found even in any South Indian language other than Kannaḍa, support this inference. According to him the reference to sūḷādi sapta-tālas in the 12th century is proof of the fact that sūḍa prabandhas or sūḷādi must have been prevalent in the Karṇāṭaka region at least by the 12th century. Possibly these were incorporated in Saṅgītaratnākara by the name of sālagasūḍa. Probably later on these independent and separate prabandhas lost their original forms and attained the form of sūḷādi.

Kallinātha refers to several changes taking place in sālagasūḍas but probably by that time they were not bound together in 7 or 8 tālas as sūḷādis were bound. In Saṅgītadarpaṇa reference is made to the disappearance of rāsaka from practice although the lakṣaṇas of other sālaga sūḍas are as in Saṅgītaratnākara. Probably in the Saṅgītapārijāta, for the first time, sālagasūḍas were connected with the group of seven tālas — 'dhruvādisaptabhistālaiḥ sūḍa ityabhidhīyate'.[183]

In contemporary or later South Indian works neither the term sūḷādi nor any new prabandha of this condensed form is mentioned. In Saṅgītanārāyaṇa which was written in Orissa the forms of songs which were current at that time in that region have been discussed sufficiently. In this work the term sūḷādi is not found but from the lakṣaṇas given for sūḍa, viz., sūḍa prabandha is that in which the text without pāṭa is sung to 9 tālas and one rāga, instead of sūḍa the notion of sūḷādi comes to the fore. In the relevant verse since the nominative, singular, sūḍa, occurs it is clear that reference is not being made to discrete sālagasūḍas but to one prabandha set to one rāga and nine tālas. And sūḷādi is also of the same form. In the following verse it seems that sālagasūḍa and sūḷādi have been mixed up.

śuddhasya lagaticchāyāṁ yattatchayālagaṁ viduḥ/
rañjakaṁ tu bhavettālaiḥ ragadyaiḥ sūḍakalpitam//[184]

In 'bahūnāṁ tālānamekatragumphanaṁ suḍaḥ' the form of sūḷādi is clear. He goes on to say 'ebhistu navabhistālaiḥ kalpitaḥ sūḍa ucyate' (that which is composed in these 9 talas is suḍa).

In this way efforts have been made to connect sūḷādi with salagasūḍas on the basis of the word suḍa and the use of 4 of the 7 sālagasūḍa

[183] S. Pār., 553.
[184] S. N., 1, 345.

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tālas in sūḷādi. On the basis of lakṣaṇas given in the texts sūḷādis seem to be tālamālikā songs different from the sūḍas.

Śrī N. Cennakesava has said[185] that in the opinion of singers, the word sūḷādi is made up of 'suḷu hādi' which means a simple means of attaining liberation. It is also possible that because of the interchangeability of 'ḍa' and 'ḷa' Ratnākara's 'sūḍa' itself became 'sūḷa'. According to him the sūla tāla prevalent in North India was probably the basis for the Haridāsa kṛtis in maṭhya, jhampa and khaṇḍa cāpu tālas and later these compositions came to be called sūḷādi. He has also recounted the following main characteristics of traditionally sung sūḷādi prabandhas—

1. Generally these contain 5 to 10 caraṇams or 'dalas' as they are called. There is no distinctive division like pallavi etc. but after or in the course of each dala the opening words or other important words are repeated like Pallavi. The last dala is called 'jathe' which contains the essence of the whole song.
2. Generally the themes consist of spiritual experiences or teachings, praise of the Lord or ethical teaching and sometimes historical incidents.
3. Every caraṇa contains the signature of the vāggeyakāra. Sometimes the prāsa rule is relaxed.
4. The whole prabandha is sung generally in one tempo. Sometimes one caraṇa is in vilambita laya and the rest are in madhya or druta laya.
5. Depending on the needs of the expression of feeling the number of the caraṇas and tala āvartas can be slightly more or less.
6. Different tālas are used in different order and the same tāla may occur again.
7. Generally the whole song is sung in one rāga and sometimes in a number of ragas if it is a rāgatalamalikā.

According to Śrī Cennakesava suḷādis developed during the time of Sripadaraya but became popular during the time of Purandaradasa.

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[185] In the article 'Sri Purandaradās and his Sūḷādis and Ugābhogas' published in the Madras Music Academy Journal — year 1964, part I-IV.

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3.2

PRABANDHA

SECTION C
OTHER FORMS OF PRABANDHA

Sung Forms without the Name of Prabandha

We have studied the gītakas of Bharata which are the earliest available compositions in the form of song. They mainly consist of three elements svara (melody), tāla (time measure) and pada (text). We have also seen that the meaningless syllables 'jhaṇṭuṁ', etc. occuring in gītakas come under pada.

After Nāṭyaśāstra in the Bṛhaddeśī 'jātiprastāras' and 'ākṣiptikās' are just hinted at. In the Saṅgītaratnākara, besides the jātiprastāra the following song forms are there — ākṣiptikā, kapālagāna, rūpaka, karaṇa and vartanī. Of these the first three consist of svara, tāla and pada and thus are related to prabandhas and it would be useful to have a look at them. The remaining three consist only of svaras and so cannot be called prabandhas.

In Bṛhaddeśī the melody of jātiprastāras is given, not the text. In the description of grāmarāgas, ākṣiptikā is not mentioned by name nor is there any prastāra but almost at the end of every grāmarāga it is said 'svarapadagīte ... tālaḥ' i.e. it is a song consisting of svara, pada and tāla. Here there is a hint of ākṣiptikā because the number of kalās, mārga and tāla given here correspond exactly to those of the ākṣiptikās given in Saṅgītaratnākara.

Jātiprastāra — No definition or explanation of this term is available. But on the basis of the songs given in the form of jātiprastāra in Saṅgītaratnākara it can be said that they were tāla-bound songs eulogising Śiva which exemplified jātilakṣaṇas, i.e., their svara structure fully exhibited the lakṣaṇas of jātis (melodic species). There are fixed rules regarding tāla, mārga, gīti and the number of kalās. Since they are eulogies to Śiva they result in the imperceptible reward and hence they are performed in pūrvaraṅga or independent of nāṭya, as Kallinātha has clarified.

> cakārātsvātantryeṇāpi brahmaproktapadairanyairvā
> śaṅkarastutāveva viniyogaḥ samucciyate.[1]

The rule regarding their use in naiṣkrāmikī and other dhruvās and in the first and other aṅkas (acts) in nāṭya is also given.

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[1] S.R., Kalli., 1, 7, p. 198.

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naiṣkrāmikadhruvāyāṁ ca prathame prekṣaṇe smṛtaḥ.[2]

This means that jātiprastāras were also employed within the nāṭya—

dhruvāpadānāmetajjātyuktasvarasandarbheṇa yojanaṁ nāṭyāṅgatvena.[3]

In that case it is inferred that the text of the song was structured according to the situation, the nature of the character and rasa, the svara structure according to the lakṣaṇas or the jātis employed and that it was set to tāla. In the context of eulogy to Śiva the same jāti prastāras must have been used.

Here it should be understood that the prastāra given in any jāti is only one example of a song based on the melody arising out of one of the several aṁśas of the main jāti.

In these songs there is no rule regarding gaṇas or number of syllables or mātrās. The short long order is also not uniform in the whole song. The whole song is sung at a stretch. There are no sections and no repetition of one line like 'dhruva'. In the Yantrakṣetradīpikā also there is an example of 'svaranibandhinī' which is a composition in which there is no division into sthāyī and antarā.[4]

Ākṣiptikā — Its lakṣaṇa is —

caccatpuṭāditālena mārgatrayavibhūṣitā//
ākṣiptikā svarapadagrathitā kathitā budhaiḥ/[5]

i.e. 'ākṣiptikā' is that which is composed of svara and pada in caccatpuṭa and other tālas and in the three mārgas. Commenting on this Kallinātha explains the characteristics of gīta thus—

taiḥ svaraiḥ padaistālairmārgairevaṁ cuturbhiraṅgairupetaṁ dhruvādisaṁjñakaṁ gītamiti.[6]

The purport is that the gītas named dhruvā consist of the four elements — svara, pada, tāla and mārga. 'Mārga' is part of tāla itself, hence it can be said that as in gītakas and jātiprastāras in ākṣiptikās too there are only the three limbs — svara, tāla and pada.

Ākṣiptikās are very similar to jātiprastāras. The difference lies in the fact that they are composed in grāmarāgas not jātis, in them there is no rule regarding language and the text can revolve around a variety of themes. Kallinātha calls it a variety of nibaddhagīti — 'ākṣiptiketi nibaddhagīti bhedaḥ'.[7] It is appropriate to call it nibaddha as it is composed of svara,

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[2] Ibid., 1, 7, 63.
[3] Ibid., Kalli., p. 198.
[4] Yantra., p. 197-99.
[5] S.R., 2, 2, 25-26.
[6] Ibid., Kalli., p. 33.
[7] Ibid., p. 21.

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tāla and pada. He also explains the meaningfulness of the name ākṣiptikā by saying that ākṣiptikā is meaningful in the sense that it projects (ākṣiptatvād) pada and tāla.

padatālādyākṣiptatvādākṣiptiketyanvarthā.[8]

Thus ākṣiptikā is a type of pre-composed song (nibaddha gīta) in the melodic structure of which the lakṣaṇas of grāmarāgas are exhibited i.e. that which is set in grāmarāgas, set to tāla and consisting of a verbal text. In other words ākṣiptikā is that which does an 'ākṣepa' (projection) of the rāga employed. In these there are no rules regarding metre. But in the examples of ākṣiptikās given in Saṅgītaratnākara varṇavṛttas such as cāmara[9], rathoddhata, tvaritagati and mattaceṣṭita[10] and some mātrāvṛttas can be seen.

In Saṅgītaratnākara one example of a prastāra in each jāti and one example of an ākṣiptikā in each grāmarāga have been given. But on the basis of this it can not be asserted that these were the only existing forms in contemporary practice. Saṅgītaratnākara is not a book of songs but a theoretical work hence, in order to illustrate the forms, one type of each has been given as an example.

It is to be noted that in Saṅgītaratnākara the example given in gauḍakaiśika grāmarāga has been called 'dhruvākṣiptikā'[11]. Neither the author nor the commentators have said anything about this and so it is not possible to say anything about the distinction between this and ākṣiptikā but the word 'dhruva' in this deserves thought. In the Nāṭyaśāstra dhruvās are metrical songs (particulars have been given in the Dhruvā chapter of the present work) whereas the text of dhruvākṣiptikā is not metrical. Thus no remarkable difference can be seen between the ākṣiptikās of other rāgas and dhruvākṣiptikā on the basis of which the distinction between the two can be understood. This is also to be noted that of the many varieties of a jāti originating from various aṁśas a particular ākṣiptikā can be just one example of a particular grāmarāga of that jāti with a specific aṁśa.

Kapālagāna — Kallinātha explains the meaningfulness of this term in two ways. First, just as one portion of the pot, the kapāla (half a piece of the bottom portion of a pot) gives rise to the perception of the whole pot, so kapāla which contains one portion of a rāga gives an idea of the whole rāga.

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[8] Ibid., p. 22.
[9] Ākṣiptikā of Bhinnakaiśika, S.R.2,2,39.
[10] Ibid., Bhinnaṣaḍja, 81.
[11] S.R., 2, 2, 47, p. 46.

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yathā ghaṭaikadeśatvena kapālāni ghaṭapratītijanakānyeva-
metānyapi rāgaikadeśatvena rāgapratītijananātkapālānīva
kapālānīti teṣāṁ saṁjñā'vagantavyā.[12]

The second explanation is as follows. While begging for alms Śiva's singing of jātis such as ṣāḍjī was so full of rasa that the nectar from the moon on his head fell on his garland of skulls (kapāla) so that they became alive and sang his praise. Since they were sung by kapālas they are called kapāla gāna.

athavā, purā bhikṣā'ṭanasamaye śambhunā ṣāḍjyādiṣu
gīyamānāsu niratiśayarasābhivyaktyā rasātmikāyāṁ
tanmauligatacandrakalāyāṁ ca sravantyāṁ tadamṛtarasasiktāni
tadbhuṣaṇabrahmakapālāni tadā sajīvāni tadgānamanukṛtyā-
gāyankila. ataḥ kapālagītatvātkapālasaṁjñanītyaitihyam.[13]

In the examples of kapālagāna given there are words in praise of Śiva as well as the stobhākṣaras 'jhaṇṭuṁ', 'hau hau', etc. which are given in accordance with the kalās of tāla but the melodic structure and tāla have not been given. Most of them are bound by terminal rhyme, some are also metrical. As examples we give below the texts of kapālagānas of ārṣabhī and gāndhārī jātis. The first consists of words as well as stobhākṣaras, is bound by terminal rhyme but is not metrical. The second does not have stobhākṣaras but it is both metrical as well as bound by terminal rhyme.

Ārṣabhī Kapālapada

jhaṇṭuṁ jhaṇṭuṁ khaṭvāṅgadharam	// 1 //
daṁṣṭrākarālam	// 2 //
taḍitsadṛśajihvam	// 3 //
hau hau hau hau hau hau hau hau	// 4 //
varasurabhikusuma	// 5 //
carcitagātram	// 6 //
kapālahastam	// 7 //
namāmidevam	// 8 //

ityārṣabhīkapālapadāni //[14]

Gāndhārī kapālapada

calattaraṅga	// 1 //
bhaṅguram	// 2 //
anekareṇu	// 3 //
piñjaraṁ su -	// 4 //

[12] Ibid., Kalli, 1, 8, p. 275.
[13] Ibid., 276.
[14] Ibid., 1, 8., p. 279.

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rāsuraiḥ susevitaṁ pu- // 5 //
nātu jāhna - // 6 //
vī jalam // 7 //
māṁ bindubhiḥ // 8 //
iti gāndhārīkapālapadāni/[15]

The text of gāndhārīkapāla is in pramāṇikā or mattaceṣṭita metre. In the Saṅgītaratnākara, the texts of the ākṣiptikās in śuddhakaiśika, bhinnaṣadja and śuddhapañcama are the same as those in the kapāla in dhaivatī, gāndhārī and pañcamī respectively. From this it can be understood that the texts of ākṣiptikās were not fixed but could be composed according to the situation. But the kapāla padas being uttered by Brahma were unchangeable.[16]

We have already seen the six aṅgas of prabandhas — svara, tāla, pada, pāṭa, tena and viruda. If we take the nāda form (musical sound) pervading the whole prabandha as 'svara' and the āvartana (repeating form) of time-cycle as the tāla the remaining four aṅgas belong to 'pada'. Pāṭa consists of letters and sa, ri, ga, etc. denoting svaras are also letters and come under pada. Thus following statement of Bharata "yatsyādakṣarasambaddhaṁ tatsarvaṁ padasaṁjñitaṁ" all the aṅgas of prabandha excepting tāla come under pada. Such a subtle and detailed analysis of pada is indicative of the fact that in Indian music pada has occupied a place of great importance. It has been the basis for the rendering of svara and tāla and has always been incorporated as a limb in music; it has not been considered as external to music as in Western music. In gītakas and kapālagānas the vākkaraṇas such as 'jhaṇṭuṁ' and the stobhākṣaras such as 'hau hau' are meaningless syllables as the pāṭa and solfa syllables sa, ri, ga, etc. are in prabandhas. From this point of view it can be said that gītakas and kapālas also consist of the 6 limbs — svara, tāla, pada, viruda, stobha and vākkaraṇa. Ākṣiptikās too consist of svara, pada, tāla and viruda.

From the point of view of aṅgas gītaka, prastāra, kapāla, ākṣiptikā and prabandha — all these are different types of songs. There are two features in prabandha which are not to be found in the earlier types — the two aṅgas tena and pāṭa and the dhātus such as udgrāha. On the basis of the peculiarities of dhātus and aṅgas they have been given the name 'prabandha' and marked off from gītaka, etc. But in all the forms there are only three elements — svara, tāla and pada — and all were

[15] Ibid.
[16] Ibid., 1, 8, 14.

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sung and so the general term 'gīta' can be used for all of them.

Vādya Prabandhas

In the Vādya chapter of Saṅgītaratnākara prabandhas for avanaddha vādyas (drums) have been given. In these there are dhātus such as udgrāha as in sung prabandhas. By continuing the various pāṭas of avanaddha vādyas 'hastapāṭas' are made, with the combination of these 'vādyas' are made and on the basis of vadyas 'prabandhas' are constructed. 43 such vādya prabandhas have been described in the Saṅgītaratnākara — yati, otā, gajara, rigoṇī, kavita, pada, melāpaka, upaśama, udgrāha, praharaṇa, avatsaka, chaṇḍaṇa, tuḍuka, malapa, malapāṅga, malapapāṭa, cheda, rūpaka, antara, antarapāta, khoja, khaṇḍayati, khaṇḍaccheda, avayati, khaṇḍapāṭa, khaṇḍaka, khaṇḍahulla, sama, pāṭa, dhruvaka, aṅga, aṅgarūpaka, tāla, vitāla, khalaka, samudāya, joḍaṇī, uḍava, talapāṭa, uṭṭavaṇī, tuṇḍaka, aṅgapāta and paisāra.[17]

Our purpose is not to describe vādya prabandhas, hence their details have not been given here. Since they have been given the name prabandha they have merely been referred to here. But it should be noted that these prabandhas are proof of the special importance of avanaddha vādyas and the highly advanced style of playing on them. The ancient tradition of compositions for drums is still alive and its variety is indicated by these prabandhas.

In accordance with dhātus such as udgrāha these vādya prabandhas are based on hard and soft pāṭas at the end of which comes 'deṅkāra' i.e. the 'deṅ' sound. Possibly since it is an open sound 'deṅ' was kept at the end so that the prabandha could close on a forceful sound. These prabandhas are used in sālagasūḍas maṇṭha etc.,[18] prabandhas elā, etc. and in bright (vigorous) dance forms. In the three fold tradition of dance they had an indispensable place. This will be made clear later.

In this context it is worth mentioning that in the Nāṭyaśāstra too the vigorous and delicate use of avanaddha vādyas has been advocated in tāṇḍava and lāsya dance. With vigorous dance the use of avanaddha vādyas was considered indispensable since they supplemented the dance and brought brightness to it.

Nṛtta Prabandhas

Just like geya (sung) and vādya prabandhas nṛtta prabandhas have also been spoken of. In these along with the geya and vādya prabandhas

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[17] Ibid., 6, 945-50.
[18] Ibid., 6, 954.

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dance was performed. But instead of calling them nṛtya prabandha they have been called 'paddhati'. The most remarkable feature of these paddhatis is that there is only one dancer (female) in them but a large group of singers and instrumentalists. This whole group including the dancer is called 'sampradāya'. The number of performers in the sampradāya is as follows — 1 mukharī player, 1 pratimukharī player, 2 players each of āvaja, aḍḍāvaja and karaṭā, 32 players on mardalas, 2 players of tālas, 8 players of kāṁsyatālas, 2 players on kāhalā, 4 players on vaṁśī, 2 main male singers with 8 singers, 2 main female singers along with 8, and one dancer (female) endowed with merits. Thus there are 72 singers and players and one dancer. All of them should be beautiful, adorned with ornaments, expert in the unison of gīta etc., happy and cheerful. This is the superior sampradāya commonly known as 'kuṭila'. If the number is half of this it is middling and if it is even less it is called kaniṣṭha (small).[19]

Paddhati is of three types — śuddha, deśī and peraṇī. Only a brief acquaintance with their main features is aimed at here.

Śuddha Paddhati — Before the dancer's entry onto the stage first, in order, the vādya prabandhas melāpaka and gajara are performed. After her entry the vādya prabandhas upaśama, pada, otā, kavita, malapa, avatsaka, rigoṇī and tuḍuka are played either in this order or any desired order and the dance is performed with the dance movements. After this three types of dance is performed to one of the prabandhas of the elā group — 'nāṭya' in which the rasa content of the song is represented, 'nṛtya' in which the bhāva content of the song is represented, and 'nṛtta' in which the song is accompanied by mere limb movements.[20] Probably because the dance is performed to śuddha sūḍas or because it is in the older classical tradition it is called 'śuddha paddhati'.

Deśī Paddhati — The dancer of this paddhati is called 'gauṇḍalī'. In this the dancer avoids difficult prabandhas like the elā and, herself singing the sālagasūḍa songs and playing on the trivalī hanging from her shoulder, performs lāsya dance consisting of delicate limb movements. Because of the rusticity in the playing of trivalī herself it is called deśī paddhati. If she does not have a good voice and cannot sing herself she is called 'mūka (dumb) gauṇḍalī'. In this paddhati special sālagas are sung, specific tālas are played, the gauṇḍalī sings rāgālapti

[19] Ibid., 7, 1252-58.
[20] Ibid., 1260-72.

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in four svasthānas (stages), the main singers (female) sing rūpakālapti and there is dance in fast tempo.[21] In Bharatakoṣa there is a mention about Someśvara using the term 'goṇḍalī' to refer to a composition slightly different from kuṇḍalī nṛtya when sung by the dancer herself.[22]

Peraṇī Paddhati — In this in the place of a female dancer there is a male dancer. Because of the importance of cārī (foot movements), more of cārī karaṇas are rendered. The dancer should be shaven-headed, with a tuft, his body smeared with ash, with a string of bells round his waist. He himself sings the sālagasūḍas while dancing. Slow vādya prabandhas such as rigoṇī, uṭṭavaṇa, etc. accompany him.[23]

The above enumerated dance paddhatis seem to be the modified and simplified versions of the 'tāṇḍava' performance described in the Nāṭyaśāstra. In tāṇḍava also dance was accompanied by gītakas and instruments, especially drums. Here the gītakas have been replaced by prabandhas. But in the śuddha paddhati the śuddha sūḍas like elā only are employed which are related to prakaraṇa gītas, as has already been pointed out. In the deśī paddhati the use of sālagasūḍas has been spoken of.

The same tradition seems to have continued in the form of the Gītagovinda. It is believed that Jayadeva sang the songs of Gītagovinda and his wife danced to them. Kumbhā incorporated both a deśī character and a sālaga character in these songs. Thus probably there has been a mingling of Nāṭyaśāstra's mārga (gāndharva) tradition and Ratnākara's deśī tradition in this.

The purpose of the above short description of vādya and nṛtta prabandhas is to allude to all the types which went by the name of prabandha and to indicate the place of gīta prabandhas in the combined performance of gīta, vādya and nṛtta prabandhas.

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[21] Ibid., 1273-1300.
[22] Bharatakoṣa, under the term Someśvara, p. 742.
[23] Ibid., 1301-25.

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3.3

PRABANDHA

SECTION D
THE EVOLUTION AND PRESENT FORM OF SONGS PREVALENT IN CONTEMPORARY PRACTICE

In this section we shall discuss those song forms which are in vogue in present day rāga, so-called classical music. Today in the whole of India there are three systems of rāga music, (1) North Indian, (2) Karṇāṭaka and (3) Odissi. From the point of view of number of svaras, the method of svara usage, the form of rāgas, the classification of rāgas, the notion of tāla and its use and various tālas and the types of song, these three systems differ from each other. There is a great deal of difference between the North Indian and Karṇāṭaka systems but, as has already been said, the Odissi style exhibits the forms of both with a tilt towards the North and yet with an independent style. Therefore we shall describe separately the song forms of all the three.

1. NORTH INDIAN

Dhrupad

The earlier name of this form is dhruvapada. It will be discussed again in the Chanda chapter in the context of ghanākṣarī metre. Here we shall deal particularly with its origin, development and current form.

We have already seen the dhātu in prabandhas called dhruva and the prabandha named dhruva. It is possible that these had some relation to dhruvapada. It is also probable that their verbal aspect i.e. text, was originally called dhruvapada.[1]

The 'dhruva' spoken of after the padas of the aṣṭapadīs of Gītagovinda has been called 'dhruvapada' in the Rasikapriyā commentary of Kumbhā — 'jaya jaya deva hare iti sarvatra dhruvapadam'[2]. Because this line is constant and is repeated again and again it is called dhruva.

The earliest dhruvapada available to us is by Gopāla Nāyaka. It is set to Bhīmpalāsī rāga and usūlefāḳhtā (sūla) tāla. It is in the currently prevalent language and is full of oja guṇa[3] (vigour).

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[1] S. Cin., p. 318.
[2] Rasika., p. 20.
[3] S. Cin., p. 318-319.

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It was Mānasingh Tomar, the ruler of Gwalior (1486-1516 AD) who first concretised the special pada-structure and the style of singing which are peculiar to dhruvapada. He is also regarded as the founder of the pada style of the middle ages.

The original form of the pada style is available in the caryā padas of the Buddhists. In these the following special features can be found:

1. The arrangement of tuk (terminal rhyme) in every two lines.
2. At the end of tuk, dhruva.
3. Sometimes the rendering of dhruva after 4 lines.
4. Terminal rhyme in every two lines only and the absence of terminal rhyme in the whole pada.
5. The dhruva line generally not being shorter than the other lines i.e. all the lines being of equal length.
6. The presence of short lines in one or two padas only.

We quote here two examples of padas.

Rāga Paṭamañjarī

bhāva na hoi abhāva na jāī /
āisa samohe ko pati āī // dhruva //
lui bhaṇai baṭa dulakkha biṇāṇā /
tia dhāe bilasai uha lāgeṇā // dhruva //
jāhera bāṇacihna rūba na jāṇī /
so kaise āgama beṁ baravāṇī // dhruva //
kāhe re kisa bhaṇī mai divi piricchā /
udaka cāṁda jima sāca na micchā // dhruva //
lui bhaṇai mai bhāiba kisa
jālai acchama tāhera uha ṇa disa // dhruva //[4]

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[4] राग पटमञ्जरी
भाव न होइ अभाव न जाई।
आइस समोहे को पति आई ॥ ध्रुव॥
लुइ भणइ बट दुलक्ख बिणाणा।
तिअ धाए बिलसइ उह लागेणा॥ ध्रुव॥
जाहेर बाणचिन्ह रूब न जाणी।
सो कइसे आगम बेएं बरबाणी॥ ध्रुव॥
काहे रे किस भणी मइ दिवि पिरिच्छा।
उदक चाँद जिम साच न मिच्छा॥ ध्रुव॥
लुइ भणइ मइ भाइब किस।
जालइ अच्छम ताहेर उह ण दिस॥ ध्रुव॥
B.G.O.D., p. 49-50.

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In this there is terminal rhyme in every two lines and dhruva. There is no dhruva line.

suiṇā ha avidāra are nijamana tohora dose /
guru baaṇavihārem̐ re thākiba tai ghuṇḍa kaise // dhruva//
akaṭa hūm̐ bhava i gaaṇā /
baṅge jāyā nilesi pare bhāgela tohora niṇāṇā // dhruva//
adabhuja bhavamoha re disai para appaṇā /
ejaga jagabimbākāre sahajem̐ suṇa apaṇā // dhruva //
amiā acchantem̐ bisa galesi re bia parabasa apā /
gharem̐ pareka bujjhile re khāiba mai duṭha kuṇḍabā // dhruva //
saraha bhaṇanti varasuṇa gohālī ki mo duṭha balande //
ekele jaganāśiya re biharaham̐ succhande // dhruva //[5]

This has more or less the same form as the later Gītagovinda aṣṭapadi 'viharati haririha sarasavasante'. In the beginning, after singing the first two lines, there is a short dhruva line. Viewed as a 'prabandha' these songs can be said to have 'udgrāha' in the beginning, 'dhruva' in the short line and 'ābhoga' in the couplets which follow. The caryā padas have had a great influence over Jayadeva's pada style, as will be made clear later on. And yet, since there is no tradition of singing them in the form of prabandha as Gītagovinda was sung, caryā padas cannot be called prabandhas. These padas were composed around the 4th century AD and are in ancient Pāli in which one can see a mixture of Bengali, Oriya, Māgadhī and Braj languages. The reason for this is probably that they were composed by Buddhist seers who came from among the common people; and in order to preach the Buddhist religion, conduct and thought they roamed amidst them singing songs. Since they travelled widely their language was also mixed. Instead of adopting the language, metres and style of the elite they chose the songs, style and metres of the common folk.

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[5] सुइणा ह अविदार अरे निजमन तोहोर दोसे।
गुरु बअणविहारें रे थाकिब तइ घुण्ड कइसे॥ध्रुव॥
अकट हूं भव इ गअणा।
बंगे जाया निलेसि परे भागेल तोहोर निणाणा॥ ध्रुव॥
अदभुज भवमोह रे दिसइ पर अप्पणा।
एजग जगबिम्बाकारे सहजें सुण अपणा॥ध्रुव॥
अमिआ अच्छन्तें बिस गलेसि रे बिअ परबस अपा।
घरें परेक बुज्झिले रे खाइब मइ दुठ कुण्डबा॥ध्रुव॥
सरह भणन्ति वरसुण गोहाली कि मो दुठ बलन्दे।
एकेले जगनाशिय रे बिहरहं सुच्छन्दे॥ध्रुव॥ Ibid.

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Jayadeva adopted the same pada style. According to Dr. Bholāśaṅkar Vyās scholars believe that Jayadeva was originally a Buddhist and then became a Vaiṣṇava. (It is even asserted that the temple at Jagannāthapurī was originally Buddhist. And the images installed therein were also those of Buddha and other symbols of the Buddhist saṅgha). Hence, adopting the pada style of Buddhists, Jayadeva first composed the Gītagovinda in Apabhraṁśa and later translated it into Sanskṛta.

From this Apabhraṁśa style originated the prāsa-laden pada style in Sanskṛta. Gītagovinda has been regarded as the first composition in Sanskṛta to be bound by antyanuprāsa (terminal rhyme)[6]. In this prāsa is of two types (1) in the intermediate sections based on caesura and (2) the antyānuprāsa (terminal rhyme) of the whole pada. Let us, for example look at some verses of the aṣṭapadi 'jaya jaya deva hare'.

śritakamalākucamaṇḍala, dhṛtakuṇḍala e
kalita lalita vanamāla, jaya jaya deva hare// dhruva// 1//
dinamaṇimaṇḍalamaṇḍana, bhavakhaṇḍana e/
munijanamānasahaṁsa, jaya jaya deva hare// 2/
kāliyaviṣadharagañjana, janarañjana e/
yadukulanalinadineśa, jaya jaya ... // 3//
madhumuranarakavināśana, garuḍāsana e/
surakulakelinidāna, jaya jaya ... // 4//[7]

In this aṣṭapadī, of the four feet of a pada, in the first two, there is antaraprāsa (intermediary rhyme) but in the whole pada, the antyānuprāsa is seen in the dhruva line alone. An example of antyānuprāsa in the whole song:

sañcaradadharasudhāmadhuradhvanimukharitamohanavaṁśam
calitadṛgañcalacañcalamaulikapolavilolavataṁsam/
rāse harimiha vihitavilāsam
smarati mano mama kṛta parihāsam // 1 //
candrakacārumayūraśikhaṇḍakamaṇḍalavalayitakeśam/
pracurapurandaradhanuranurañjitameduramudirasuveśam//
rāse ... // 2//
gopakadambanitambavatīmukhacumbanalaṃbhitalobham/

[6] See also Section E of Prabandha Chapter.
[7] Gīta., Ist Sarga, 2nd aṣṭapadī.

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bandhujīvamadhurādharapallavamullasitasmitaśobham //
rāse ... // 3 //[8]

This pada style of Gītagovinda later developed in two ways — (1) dhruvapada songs (2) padas of saint singers among which can be included the padas of the nirguṇa and saguṇa saint singers of the North and the āḷvārs of the South which were composed after the Gītagovinda. In the dhruvapadas the following features of pada are all present — the short dhruva line, the stanza consisting of 2 lines or 4 feet, the arrangement of antyānuprāsa in the whole pada — but dhruvapadas are not metrical. They were sung forms in which the lack of metre was compensated for by drawing out the text in accordance with the tāla. Because of the fixed number of syllables and specific laya the dhrupad consisting of kavitta (a metre) were metrical even in recitative form.

Special Features of Dhruvapada: 'Dhruvapada' is a style of singing as well as a particular type of prabandha. They are songs composed in the form of prabandhas in Braja or pure Hindī, in which a variety of subjects are described. In this the text is sufficiently important, it is not ignored as in ḳhyāl. Even though it is an older style than ḳhyāl the texts of dhrupad have remained relatively uncorrupted whereas those of ḳhyāl have become distorted. In these various themes such as the nine rasas, devotion, eulogies to kings, prayers, festivities, the tenets of religion, stories from the Purāṇas, doctrines, technical terms such as grāma, mūrcchanā, śruti, svara, tāna, prabandha, nṛtta, pātra, etc. are dealt with. These are set to various rāgas and rāgiṇīs and to short tālas such as cautāla, tīvrā, dhamār, sūl, etc. and long tālas such as brahma, rudra, lakṣmī, savārī, matta, śeṣa, etc. The singing is accompanied by pakhāvaj whereby the performance gains dignity and grandeur. The dhrupads of Gopālanāyaka, Nāyaka Baijū, Baḳhśū, Tānsen and Cintāmaṇi are very well-known. Because of the grandeur, dignity and arduousness of the dhrupad style the dhrupad singer was given the highest place among musicians in medieval courts.

Dhrupad consists of 4 sections which are called sthāyī, antarā, sañcārī and ābhoga. Nowadays usually only sthāyī and antarā are sung. The relation between these sections and the dhātus such as udgrāha has been already shown in Section A.

As in the construction of the text, so also in the singing style dhrupad is unique. The singing of dhrupad is divisible into 3 sections — (1) nom

[8] Ibid., 2nd Sarga, 1st aṣṭapadī.

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tom, (2) bandish, (3) upaj which could be equated respectively to rāgālapti, gīta, and bhañjanī rūpakālapti. In the beginning nom tom ālāpa with extended mīṇḍs is sung accompanied by meaningless syllables such as — ta, na, rī, tom, nom, nu, di, rī etc. It is believed that these letters are related to words such as 'oṁ', 'tvamanantaṁ', 'hari oṁ', etc. which have divine connotations and which were called 'tena' in prabandhas. It has already been pointed out that in 'tena' Pārśvadeva also included meaningless syllables such as 'ta' and 'na'. Thus the syllables of nom tom are related to ancient tradition, they have not come from Persian music as is generally held.

This ālāpa is at first without laya and then gradually increasing the speed it becomes laya bound and takes the form of fast tāna laden with gamakas. Instead of 'ā', the syllables 'nom, tom' etc. continue in this. Here too only meaningless syllables are used, not solfa syllables. Since this whole ālāpa is similar to the 'joḍ kām' on vīṇā it is said that it was taken over from vīṇā playing. This has also been held to be influenced by Persian music. But its origin is in Indian music itself. It is very ancient and its form can be detected in vocal music also. We have already seen in the gītakas that the ālāpa preceding the text was called 'upohana'. In the pañcatāleśvara prabandha there is a clear direction 'ālāpaḥ prāgatālaḥ syāt'[9] i.e. before beginning the prabandha there is ālāpa without tāla. In the description of rāgālapti, one variety of ālāpa has been spoken of which does not stand in need of the composition.[10] It is clear that rāgālapti is done before the song begins. In rāgālapti the rāga is elaborated in four svara-stages. This tradition can be seen in the nom tom ālāpa of dhrupad even today. Then why should alien influence be imagined on this?

The ālāpa making use of nom tom and other syllables, beginning in slow speed and proceeding to fast, is very attractive and it gradually irradiates the mind.

After this the text of the dhrupad is sung in vilambita-madhya laya. The contrast which comes to the fore in singing the text immediately after the fast laya bound ālāpa is the life of dhrupad style. The feeling of tautness which is created by the fast ālāpa at once ends when the leisurely text begins and the mind of the listener becomes completely tranquil. But because of the well-knit structure of the text, the depth of the voice, the slow, measured gait and the accompaniment of the pakhāvaj, no 'looseness' is felt in the singing. Thus the mind is delighted

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[9] S.R., 4, 256.
[10] Ibid., 3, 190-96.

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but it does not become slack.

In the end is rendered bhañjanī rūpakālapti[11] which in today's language is known as upaj or bol bāṅṭ, bol tān, etc. Breaking the words and melody of the song i.e. taking a few words or the words of a whole section and decorating them in various ways — this is the simple form of rūpakālapti. We have said 'simple form' since in the Ratnākara, according to the statement 'taiḥ padaiḥ tena māneṇa', the words should be the same and the duration between syllables should not change, then only will this form result. In bolbāṅṭ the measure also changes besides the sthāya or melodic arrangement; only the text remains the same. This is present day 'bolbāṅṭ' or 'bolbant'.

In this the singer can render simple layas such as double the basic laya, treble, quadruple, six times and difficult and intricate layas such as 3/4, 2/3, 5 times, 2/5, 4/5, 7 times etc. according to his skill and capacity. This is called 'layabāṅṭ' or 'layabant' in practice. It is the most difficult part of dhrupad singing and requires an extremely fertile brain, quick grasp, strong hold on laya, control over the voice, steadiness and good practice in marking tāla. If the listener is responsive the variation of the laya has a marvellous effect on the mind.

Thus in the dhrupad style excellence of all three — svara, tāla and pada can be seen. The use of a majestic instrument such as pakhāvaj adds to its grandeur. It is very difficult to master. But it is pleasing to listeners of varying tastes and hence it is accorded a high place and the dhrupad singer also occupies an honoured place.

The dhrupad flourished in two places — vaiṣṇava temples and the courts of princes. In both places a tradition of dance seems to have accompanied dhrupad. The devadāsī tradition of Vaiṣṇava and śākta temples is well-known. These dancers were dedicated to the temple and during the times of service used to dance along with the dhrupad padas. In the courts too dhrupad singing was accompanied by dance. This inference is based on the description of subjects related to the training of 'pātra' or dancer (female) in the dhrupad of Baḳhśū found in 'Sahasarasa'. The dhrupad singer from Nepal, late Śrī T.L. Rāṇā gave the information that this tradition was prevalent in the Nepal court until a few years ago. He had himself seen one or two of his five gurumātās (female preceptors) performing 'hela' (bhava)- laden kathak dance along with dhrupad. They were accompanied on the mṛdaṅga by Śrī Rāṇā's fellow student Bīnā Devī. This also suggests that dhrupad was not merely 'masculine singing' as it is generally believed to be. Śrī Rāṇā

[11] Ibid., 3, 199-201.

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has also stated that when his gurumātā sang the dhrupad and danced along with it such a harmonious effect was created that great artists were left stunned.

The late Ṭhākur Jaidevasingh has also supported the inference that dhrupad was accompanied by dance and mime. He testifies to having witnessed dance along with dhrupad at the age of 9-10. But for the past 50 years, leaving aside Nepal, nowhere else in India has such a practice been noticed. In the Anūpasaṅgītaratnākara and Anūpasaṅgītāṅkuśa of Bhāvabhaṭṭa, a deśī dance called dhrupadanṛttaṁ, dance with dhruvapada, has been given which is as follows—

gīyamāne dhruvapade gīte bhāvamanohare/
nartanaṁ tanuyātpātraṁ kāntāha syādidṛṣṭijam (?) //
nānāgatilasadbhāvamukharāgādisaṁyutam/
sukumārāṅgavinyāsaṁ dantodyotitahāvakam//
khaṇḍamānena racitaṁ madhye madhye ca kampanam/
yatra nṛtyaṁ bhavedevaṁ dhrupadākhyaṁ tadā bahvet//
prāyaśo madhyadeśīyabhāṣayā yatra dhātavaḥ/
udgrāhadhruvakābhogāstraya ete bhavanti te//
udgrāharacitaṁ kecitpare tvābhogavarjitam/
udgrāhābhogarahitamanvarthamapare jaguḥ//
syādakṣibhrūvikārādisṛṇgārākṛtisūcāke//[12]

In essence this states that if to the bhāva-laden (feelingful) dhruvapada gīta sung, the pātra or dancer dances in varied gaits, exhibiting bhāvas, facial colour, graceful limb-movements and, in between, sings the text in a guivering voice, it is called dhrupadanṛtya. The text is mostly in the madhyadeśīya language (Braja, Gwāliarī, etc.) and it consists of the three dhātus — udgrāha, dhruva and ābhoga. Sometimes when there is only dhruva, the name dhruvapada becomes meaningful. The dance contains movements of eyes and eye brows used in sṛṇgāra rasa. From these lakṣaṇas it can be inferred that the dhrupadas sung with dance were based on sṛṇgāra mostly.

Generally four 'bānīs' of dhrupad are referred to and they are related to the gītis such as śuddhā, bhinnā, gauḍī, etc. Their names are dāgara, khaṇḍahār, nauhāra and gobarahār. But since no reasoned clarification, analysis or distinguishing qualities of these are available and since the peculiarities of these banis claimed by their exponents cannot be seen in their vocal styles we limit ourselves to just mentioning their names.

[12] A.S.R., Nṛtya Ch., mss. No. 3360. p. 35; A.S., Nṛtya Ch., mss. No. 7564, p. 131.

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Ḳhyāl

Due to the extreme difficulty in mastering the style and changing popular taste, the pada-dominated dhrupad style declined and gradually the svara-dominated and relatively simple 'ḳhyāl' developed. An indication of this trend is found in the verse 'varṇaireteṣu' in the Saṅgīta-pārijāta which has already been referred to. Compared to prabandhas, in the dhrupad, daru, etc. svara (melody) became prominent and pada (verbal text) became secondary. The culmination of this trend is seen in ḳhyāl.

The 'discovery' of ḳhyāl is attributed to Sultan Husainshah Sharki, the ruler of Jaunpur, in the latter half of the 15th century. Some foreign writers like Capt. Willard have given the credit to Amīr Ḳhusro. But, egotist as he was, Ḳhusro himself has not mentioned this nor is there any reference to this in 'Āine Akbarī'. This view is very recent and is based on hearsay.

The word 'ḳhyāl' or 'ḳhayāl' belongs to Persian and is a synonym of the Sanskṛta 'dhyāna' (contemplation). In the 'rāgadhyāna' tradition coming down from the time of Mataṅga, at the commencement of the performance certain 'dhyānas' of ragas were sung with a view to establishing rapport between the listener and singer. It is possible that 'ḳhyāl' had some relation to this dhyāna tradition.

Ḳhyāl is also related to Sūfis (mystic religious sect of Islam) since among the Sūfī saints a type of poetic composition known as ḳhyāl was popular. The two chief poetic works of Sūfis were ḳaul and ḳhyāl. The versified sayings of sūfī saints were known as ḳaulas. Those songs in which ḳhyāl i.e. the flight of imagination was greater, in which spiritual truths were expressed through the medium of ordinary words, or there was the use of allegory or suggestion, were called ḳhyāl. But both these were types of poetry, not musical forms. Ṭhākur Jayadev Singh is of the view that the word ḳhayāl was there (in Sūfī poetry) and was also the name of a musical style and that is why Sūfī influence is imagined on ḳhyāl singing. In reality there is neither any connection between Sūfī ḳhayāl and ḳhyāl singing nor any influence of the former over the latter.

The same word is used in different senses in different contexts. The word 'khyāl' is even today used in Rajasthan for drama, sport and painter. Here the basic meaning is the prominence of imagination. In drama we find the highest form of imagination. A painter paints with the help of his imagination and is hence called 'khyāliyā'. In children's play imagination is evident and hence it is called 'khyāl'. In ḳhyāl singing

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also there is a wide scope for imagination. Probably this is why it has been called ḳhyāl.

Nāmadeva, the saint of Maharashtra belonging to the 14th century has referred to khyāl.[13] In Bihar, the wedding songs which are sung to long tālas such as jhūmrā have been called khyāl from very early times.[14] In the Rājasthānī language drama is also called khyāl. It is probable that the songs sung in drama were called khyāls in early times.[15] Such long tālas as jhūmrā and āḍācautāl used in ḳhyāl style are still in use in the folk songs of Rajasthan.[16]

In this connection it is worth mentioning that even today, among the texts of ḳhyāls there is an abundance of marriage songs e.g. banarā morā pyārā (Nāyakī kānaḍā), banā pyārā (Devagiri bilāval), bandanavār bāṅdho re; mubārak badiyāṅ, ḍulhan terī (Darbārī kānaḍā), gūṅda lā mālan phūloṁ dā sera (Śahānā kānaḍā), sajī re dulahana (Sāraṅga), etc.

The Special Features of Khyāl

Ḳhyāls are composed in North Indian languages. The texts of most ḳhyāls are in Braj language and next to it, in Rājasthānī, Pañjābī, and some in Hindī also. The object of description can be anything. But ḳhyāls containing eulogies to kings, descriptions of nāyikās, of sṛṇgāra rasa situations, and marriages are the most popular now. In this there are only two sections — sthāyī and antarā. Even though there are no rules regarding the number of syllables, mātrās, gaṇas, etc., since the two sections are connected by antyānuprāsa, there seems to be a sort of rhythmic organisation in it. The sections are made on the basis of the antyānuprāsa. In the sthāyī there are relatively few words so that boltāns can be sung in one cycle of tāla conveniently. If there are too many words, some are dropped in boltāns.

Because of the importance of miṇḍ in dhrupad and its madhyavilambita laya svaras are sung straight and in one mātrā one or two svaras are sung. But in ḳhyāl due to the presence of small ornaments such as khaṭkas and murkis the svaras have a curved movement and the use of svaras of even the sixteenth part of a mātrā is common. In vilambita ḳhyāl, vilambita ekatāl, tilvāḍā, jhūmrā, āḍācautāl, etc. are employed and in madhyadruta ḳhyāl, tintāl, ektāl, jhaptāl, rūpak, druta.

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[13] Referred to by Śri Chaitanya Desai. See his article 'The Origin & Development of khyāl'— Madras Music Academy Journal (Vol. XL).
[14] Ibid.
[15] Ibid.
[16] Ibid.

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ektāl etc. are used. Instead of the pakhāvaj the tablā provides the accompaniment and so the dignity and grandeur of dhrupad are not there in this style. The ḳhyāls of Sadāraṅg, Adāraṅg, Manaraṅg, Muhammad Shah Raṅgīle (with Sadāraṅg) are very popular. In ḳhyāl singing the text has been unimportant throughout, hence its texts are not well-knit like those of dhrupad. Gradually, falling into the hands of uneducated, illiterate singers what little was left of method also disappeared and head nor tail can be made out of several ḳhyāl texts which are sung today. The texts are so distorted from the point of view of language, feeling and subject matter that one hesitates to call them texts.

The origin and, to a sufficient extent, the form of the ḳhyāl singing style is found in the rūpakālapti of Saṅgitaratnākara. In the beginning, the song of the ḳhyāl is sung in vilambita laya with tāla and then ālāpa and śabdālāpa are rendered. After this, boltāns, sargam and tāns are sung in that order. Because of the vilambita laya (leisurely pace), long tālas and the long time taken to sing it, it is called baḍā ḳhyāl or vilambit ḳhyāl. After singing this the choṭā ḳhyāl is sung. Since it is set to a tāla of madhya or druta laya, lengthy or vilambita ālāpa is not rendered in it but taking a few words of the song, they are decorated in different ways. This is called bol bāṅṭ. After this sargam and fast tāns are sung in abundance.

Rūpakālapti has been said to be of two types — pratigrahaṇikā and bhañjanī. In pratigrahaṇikā a variety of sthāyas (melodic phrases) are sung and then the avayava (opening lines) of the song repeated. Bhañjanī is of 2 types — sthāyabhañjanī and rūpakabhañjanī. In sthāyabhañjanī some words of the song are taken and rendered in different melodic arrangements. To this can be traced the origin of bol ālāpa, bol bāṅṭ, etc. In the rupakabhañjanī, the words of the entire song are sung in different ways. Boltāns can be connected with this although the words of the whole song are not taken in them but only those of the sthāyī. Even then there is similarity between the two. The major difference between the types of rūpakālaptī and bol ālāpa, bol tāns, etc. lies in the fact that in ālapti the words of the song have the same duration as in the original song i.e. the mātrās or parts of mātrā accorded to each syllable of the text in the original song does not change in the ālapti, only the melodic structure changes. In boltān, etc., along with the svaras the duration also changes. The mode of rendering ālapti is difficult, and an effort to make the difficult easy, has taken the shape of boltāns, etc.

Since ālāpa in ḳhyāl style is with tāla it exhibits a variety of feelings.

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It has a great scope for expressing feelings because of the abundance of ornaments such as mīṇḍ, khaṭkā, murkī, sometimes straight and sometimes curved melodic movements, sometimes long and sometimes short melodic phrases, gamakas, āndolan (types of shakes) kāku (inflection), etc. In ālāp the mind expands and in fast boltāns it quickens and variety and a feeling of wonder are created.

There are four main styles of ḳhyāl singing which are known as gharānās. (1) Gwalior — The development of ḳhyāl from dhrupad is clearly evident in this style. All the special features of dhrupad — boltāns like the bolbāṅṭ of dhrupad, madhya-vilambita laya, the use of various layas, the balancing of all the four elements of sound (pitch, intensity, timbre, duration) are found in this style. (2) Kirana — In this ālāpa is important, there are less of boltāns and tāns, tāla is rather neglected, there is no special inclination to preserve the song, only seizing of the mukhaḍā is sufficient but the excellence of svara is unparalleled. (3) Patiala — In this the ṭhumrī aṅga is dominant, the precision of svaras, the skill and virtuosity in tāns are its main features. (4) Agra — this style is colourful, there is nom tom ālāp as in dhrupad before the composition and layakārī occupies an important place.

Gradually the majesty of ḳhyāl, the elaborate ālāpa, the order and balance of ālāpa, boltāns and tāns are being lost in current practice. There is a tendency towards the fast, flighty movements of the ṭhumrī style. The place of ālāp is being gradually taken by tāns. The tendency towards mixing of rāgas and neglecting the purity of rāga is fast consuming the ḳhyāl style so that its pure form is rarely seen now.

Tarānā

It is a composition made up of svara, tāla, the pāṭas of drums and tena (ta, na, etc.) which is sung in druta laya. The text is made up of meaningless syllables. It only creates a spectacular effect by its fast tempo and a variety of syllabic combinations. They are composed in druta tintāl, ektāl, jhaptāl, āḍācautāl, etc. Some tarānā compositions are in the form of a baḍā ḳhyāl set to large tāla structures. The tarānās of Paṇḍit Balvantarāi Bhaṭṭ 'Bhāvaraṅg' are very tightly knit from the point of view of words, difficult tālas and intricacy of laya.

Dhamār

Dhamārs are songs composed in Braj language in which the rāsalīlā or horī is described. It has only two sections — sthāyī and antarā and is sung in dhamār tāla. Along with the nom tom rāgālapti of

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dhrupad, all the laya-based rāgālapti can be rendered in this too. But when dhrupad and dhamār are both included in a performance dhrupad is sung first with nom tom and then dhamār with upaj. The origin of dhamār lies in 'dhammālī' which is first mentioned in 'Saṅgīta-śiromaṇi'. The word 'dhammāla' or 'dhamāla' carries the connotations of enthusiastic dancing, singing, leaping and jumping. This song was originally sung during Holī and was accompanied by dance. Since there are singing, dancing and the festive spirit of Holī in this song, the name 'dhamāla' is meaningful. Due to the changing of 'la' into 'ra' it became 'dhamāra'.

According to late Śrī T.L. Rāṇā, the dhamār tāla used in this, instead of having the structure 3-2-2-3-2-2 as it now has, had the structure 3-2-3-2-2-2. So it was difficult to sing and was different from the tīvrā division and gait. He had a stock of compositions with the above-mentioned tāla structure.

'Upaj' is much used in dhamār. Upaj means a novel conception and expression, which is formed of the union of melody and text as in bolbāṅt etc.

Dhamār used to be of two types — (1) Prakāśa, whose sam came at a fixed place and was clear. (2) Gupta— whose sam was hidden and, in the beginning, the first line was sung thrice, the sam being perceived in the third time. This writer has heard several compositions of this dhamār from Śrī Rāṇā. Mostly the 'prakāśa' variety of dhamār have usually been performed. Because of the 3-2-2-3-2-2- or 3-4-3-4 division of dhamār tāla and its erotic text woven around horī, rāsa, etc. it does not have the dignity of dhrupad. In the folk tradition, when, on the occasion of Holī, dhamār is sung to the accompaniment of dance and pakhāvaj, the atmosphere is filled with a peculiar sweetness.

Caturaṅg or Cataraṅg

The caturaṅga prabandha has been popular since Mataṅga's time but its 4 sections were sung in four rāgas, 4 tālas and four languages. In today's 'cataraṅg' there are 4 aṅgas, 4 sections need not necessarily be there. But there is only 1 rāga and only 1 tāla. In cataraṅg pada, the bols of tarānā, sargam (solfa syllables) and finally the pāṭas of tablā or mṛdaṅga (pakhāvaj) or a text in some other language are sung in that order. Thus the 5 aṅgas svara, tena, tāla, pada and pāṭa are present in it. Hence it is similar to the 'varṇasvara' prabandha of Ratnākara. The cataraṅgas of Paṇḍit Viṣṇu Digambar are excellent.

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Horī

Horī is a song laden with sṛṇgāra rasa in which there is a description of rāsa and horī. When sung in dīpcandī or cācartāla it is known as horī and when sung in dhamār it is called dhamār. But there is also a tradition of calling the song consisting of a description of horī sung in dīpcandī or cācar 'holī' and that sung in dhamār 'horī'.

Ṭappā

Ṭappā is a song of sṛṇgāra rasa in Pañjābī mixed with Hindī. These songs were originally popularised by the camelherds of Panjab and later, because of their attractive style, found a place in classical music. The ṭappās of Śorī Miāṅ are well-known. Generally they are set to saṅkīrṇa (mixed) rāgas and to tālas such as trivaṭ, tīvrā, tilvāḍā, jhūmrā and ṭappā. Special features are khaṭkās, murkīs and short crisp and curved tāns in druta laya which simply and immediately attract the mind.

Ṭhumrī

Ṭhumrī is a song form in North Indian Music in which the elements of both classical and folk music are present. Since it does not flow easily like folk music but takes its shape in individual elaboration, it is classical. On the other hand, since it is free from the strict rules of classical music it is nearer folk music.

It is chiefly expressive of sṛṇgāra rasa. In this both mundane and spiritual love are present. Accordingly, it consists of soft words and is set to relatively soft rāgas. From the point of view of expression of feeling the purity of rāga is not necessary. Sometimes a mixture of several rāgas and phrases alien to the main rāga employed are also found. Ṣaḍja-cālan (shifting the tonic from ṣaḍja to other svaras and bringing in the shades of other rāgas) is a special feature of this style. Because of several types of mixture of folk and classical music in it, ṭhumrī is placed in the class of semi-classical music.

The general view regarding the origin of ṭhumrī is that it was born at the court of Navāb Vāzid Alī Shāh (mid -19th century) but a study of Saṇgītaśāstra reveals that in ancient theory all fundamental principles have been analysed so minutely that it can easily accommodate any novel form. Bharata's statement "yatkiñcidgīyate loke tatsarvaṁ jātiṣu sthitaṁ"[17] is applicable to songs also since, within the description of the main principles of songs,— their tendencies, rasa, bhava, etc.— fall all

[17] Quoted by Mataṅga, Bṛ., p. 87.

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songs whatever their form might be.

Viewed thus, the origin of ṭhumrī can be traced to the prāsādikī dhruvā, and kaiśikī vṛtti of Bharata and the nādāvatī gaṇailā prabandha and bhāṣā and vibhāṣā gītis of Mataṅga. Its development can be followed through Śārṅgadeva's 'rūpaka' and rāgālapti, to the caitī, birhā, kajarī, etc. of the folk music of Eastern Uttar Pradesh and Bihar and to the dual-meaning padas of Kabīr.[18] The prāsādikī dhruvā has been said to be 'raṅgarāgaprasādajananī' (engrossing the mind of the listener by bringing the whole melodic aspect within experience); the kaiśikī vṛtti is laden with sṛṇgāra rasa; nādāvatī gaṇailā has been regarded as consisting of sṛṇgāra rasa, kaiśikī vṛtti, variegated sounds, beautified by varṇa and alaṅkāra and pleasing to all. The bhāṣā rāga has the capacity for giving rise to several rāgas. Vibhāṣā is prescribed to be used according to one's desire and it is delightful. In rūpakas due to the novelty in rāga, sthāya, dhātu, and mātu new varieties are formed. Both types of ālapti involve the gradual unfolding of the rāga and the revelation of the subtle and fine shades of feelings by rendering the words in ever-new arrangements of melodic phrases. Sṛṇgāra-laden folk songs like caitī and birhā and Kabīr's padas expressing spiritual love through earthly symbols — these are the elements by which the ṭhumrī developed. It is possible that it became more popular during the time of Vāzid Alī Shāh and found patronage at his court.

There are three styles of ṭhumrī singing — pūrvī, pachāṅhī and Panjābī. The pūrvī style has been prevalent in eastern Uttar Pradesh, Braj, Bihar, Bengal, Madhya Pradesh, Gujarat, Rajasthan and Maharashtra; the pachāṅhī in Lucknow, Moradabad, Saharanpur, Meerut and Delhi. The Panjābī is relatively new and is connected with the singers Barkat Alī Khān, Baḍe Gulām Alī Khān and Nazākat Salāmat Alī of Panjab.

The ṭhumrī of pūrvī aṅga is characterized by softness, sweetness and flexibility and simplicity in handling svaras and in expression. The sweetness of the Bhojpurī dialect adds to the effect. In Pachāṅhī softness and flexibility are relatively less and this becomes more clear by the plainness of Khaḍī bolī. Barkat Alī used to handle beautifully the phrases occurring especially in the folk tunes prevalent in the hilly regions of Panjab in ṭhumrī and that is why it began to be called ṭhumrī of the Panjābī aṅga. Originally it was not a separate style. In this there is

[18] On the basis of 'History and Origin of Thumrī', article by Dr. Prem Lata Sharma published in the Banaras Hindu University journal 'Prajñā' (Vol. VIII (2) 1963, and 'The Thumrī' article by the same author published in Indian Music Journal, No. 6, 1966 of Delhi Sangit Samaj.

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the primacy of short crisp and fast tāns with murkīs as in the ṭappā style whereas, in the other two, madhya laya and ālāp are more important, khaṭkās are prominent and small murkīs are also used. In pūrvī and pachāṅhī bol banāva (elaboration of the melody through words) is more in use whereas in panjābī tāns are more in use.

Viewed as a type of composition ṭhumrī is of two types (1) of bandiś or bol-bāṅṭ (2) of bol-banāvā. The ṭhumrī of the bandiś variety is very similar to choṭā ḳhyāl in that it has more words, the words and the melodic structure are tightly enmeshed with each other and the measure of the mātrās is fully kept in mind. In most of these compositions a 'piyā' is added to the composer's name, e.g. Kadarpiyā, Sanad piyā, etc. One obvious difference between this kind of ṭhumrī and choṭā ḳhyāl is that this 'piyā' is not added to the name in the latter. On listening to these ṭhumrīs one gets the impression that strings are being played on or that words have been set to some tarānā. Rāgas of the first eminence, good 'aṅga' (?) and good laya are handled in these ṭhumrīs. We call these 'ṭhumrīs of bandhān' or 'bandiś'.[19] There is no scope for bol banāv in these and usually after singing the composition ālāp and tāns are rendered to a greater or lesser extent as in ḳhyāl. In them tālas such as tritāl, jhaptāl, etc. are also used.

In the ṭhumrīs of the bol banāv variety there are very few words, the extension of svaras is greater and there is abundant use of murkīs because of which there is a lot of scope for bol banāv. It is mostly loose and flexible. It requires a gifted voice suitable to this style so that the murkīs, khaṭkas and mīṇḍ can flow easily. The most important quality is sweetness of voice. Mostly tālas such as dīpcandī, jat, kaharvā, dādrā, etc. are used in the ṭhumrī. The performance of ṭhumrī ends with kaharvā tāla rendered in double speed called 'laggī'.

The singing of ṭhumrī is extremely difficult as there is no fixed frame work of rāga in it as there is in dhrupad and ḳhyāl. The success of ṭhumrī singing lies in creating ever new melodic phrases and svara usages in accordance with the feeling and the words. For this intensive practice of rāgas, mastery over the voice and the handling of svaras, practice in ṣaḍjacālan are necessary. This is the reason why all ḳhyāl singers are not successful in singing ṭhumrīs.

One important feature of the ṭhumrī style has been the reciting of chandas (verses) connected with the subject matter of the ṭhumrī in between. Verses such as kavitta and savaiyā were recited (called chanda paḍhanā) by deft performers in between in the same rāga in which the

[19] S. Cin., p. 529.

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ṭhumrī was being sung. Even though the tāla was going on, for the time being tāla and svara were secondary and only the excellence of the words and their meaning was concentrated upon. Nowadays in the place of chandas, 'śers' are also read as in the gazal style.

Ṭhumrī is a song which abounds in expression of emotion in which the singer's imagination is guided by the meaning of the words and their feeling content and so, words cannot be ignored in it. This is the reason why the words of ṭhumrī never became corrupt whereas the words of ḳhyāl became extremely corrupt because they were secondary and neglected.

Among the composers of ṭhumrīs Mahārāj Kalikā Bindādīn, Kadarpiyā, Lalanpiyā, Baḍe Rāmdās, Prempiyā, Sundarpiyā, Rasikpiyā, etc. are noteworthy.

Originally in the ṭhumrī which was enacted besides being sung, two types of abhinaya (representation) — āṅgika (gesture) and vācika (speech) out of the three — āṅgika, vācika and āhārya (costume) — were employed. The abhinaya along with singing of ṭhumrīs was done by 'bāīs' (prostitutes) and the 'kathaka' class of people hence it has been looked down upon.

The singing of the words of the ṭhumrī followed by the representation in dance of its feeling content, is known as 'bhāvanṛtya' in the 'kathak' style of dancing. Dance representation mainly took place in the ṭhumrī of the bol banāv type because in it the words were few, the extension of svaras more and the tempo slow so that there was scope for abhinaya. The ṭhumrī of the bol bāṅṭ type was of two types — one of madhya laya and the other of druta laya. Of these, in the first there was more dancing and less bol banāv. But in the bol bāṅṭ ṭhumrī of druta laya there was virtually no bol banāv and very little abhinaya, there was more concentration on laya, some place given to tāns, and in dancing, foot-work was given more importance than expression.

In the ṭhumrī of the bol banāv type, after the singing of the composition by the singer (female) the accompanists continued playing the first line of the song while the singer presented the feeling content of the song through abhinaya in various ways.

In the 20th century, with the advent of concert music abhinaya accompanied ṭhumrī singing declined and has now virtually disappeared. After āṅgika abhinaya went out of ṭhumrī, all that was left was vācika abhinaya (vocal representation) i.e. the words of the ṭhumrī were expressed through melody alone. This is called bol banāv in ṭhumrī. Among the singers of ṭhumrī in the traditional, pure style, Siddheśvarī

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Devī was prominent.

Now ṭhumrī has gained an important place in the performance of classical music and almost all ḳhyāl singers end their performances with a bhajan or ṭhumrī. The same place has been gained by ṭhumrī among instrumentalists too. The players of sitār, sarod, sāraṅgī, violin, flute, shahnāī also end their performances with ṭhumrī. Here ṭhumrī is played in its entirety minus words. Ṭhumrī has been played even on the harmonium by leading artists like Bhaiyā Gaṇapat Rāv and Govinda Rāv Tembe. Ṭhumrī has become so much part and parcel of present day practice that even the sedate ālāp and bol tāns of ḳhyāl have been abandoned or reduced and in their place the flighty, fast and medium paced improvisation of the ṭhumrī adopted. As a result neither ṭhumrī nor ḳhyāl is sung in its pure form.

Dādrā

Dādrā is a variety of song which is similar to ṭhumrī. Originally it used to be sung in dādrā tāla and so the name, but now this is not necessary. Now a days many ṭhumrīs are sung in dādrā tāla and many dādrās in kaharvā tāla. Ṭhumrī and dādrā are very close to each other since the same type of ornaments are used in both. In dādrā the handling of the svaras and laya is different. In dādrā mostly druta and sometimes madhya laya is employed. The structure of the composition is such that it progresses with a swing. 'Banāvo batiyāñ' is a very famous dādrā performed by Ustād Faiyāz Khāñ in which the swinging of the laya is very evident. Dādrā comes originally from folk music and so the swinging of the gait is very natural in it. In it the bol banāv is also rhythmically structured. Nowadays the style in which dādrā is sung cannot be distinguished from that of ṭhumrī. The tendency to mixture has gone so far that singers do the same kind of elaboration in ṭhumrī and dādrā.

Ġazal

Ġazal is a song which has come from Persian music in which Hindī mixed with Urdū and Persian is employed. It is sung mainly in the 5 mātrā ġazal rūpak or 7 mātrā ġazal tāla. It is stopped in the middle and 'śers' sung and the tāla taken up again at a crucial place.

Bhajan

The tradition of bhajan is very ancient but the credit for giving it place in classical music goes mainly to Paṇḍit Viṣhṇu Digambar

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Paluskar and Paṇḍit Oṁkārnāth Ṭhākur. It has developed from the older 'kīrtana'. Being an indispensable part of the saguṇa bhakti cult (involving the worship of a personal god) its subject matter is devotional. Bhajans were composed by the saints of saguṇa and nirguṇa tradition in the pada style. The bhajans of the 8 devotional singers (known as aṣṭachāp) of whom Sūrdās was the foremost in Braj, the bhajans of Mīrā in Braj, Rājasthānī and Gujarātī, of Nānak in Panjābī and Hindī, of Tulsī in Avadhī, of Vidyāpati in Maithilī, of Kabīr in mixed Hindī, of Canḍīdās and others belonging to the Gauḍīya tradition in Bengali are well-known.

The bhajan singing in classical music has its roots in the kīrtan tradition. By kīrtan tradition is meant the saguṇa tradition of Vallabha, i.e. the saguṇa tradition of the Kṛṣṇa cult. The main centre of this tradition was Braj. From there it spread to Rajasthan and Gujarat in the West and, in the east, developed into the independent tradition of padāvalī kīrtan in Bengal and Assam. The original form of the kīrtan tradition can be found in Braj, Rajasthan and Gujarat.

In Vaiṣṇava temples, in every prahara (1/8 of a day, 3 hours) particular exploits of Kṛṣṇa are sung. They are called 'pada-padānta'. The rāgas are determined according to the time of day. The padas are set to a variety of tālas and sung with pakhāvaj accompaniment. The structure of these padas is like that of dhrupad i.e. there is very little extension of svaras. The composition is simple without much embellishment. But while performing it the singers sing some ālāp as in the ḳhyāl style. Thus, roughly in its composition and pakhāvaj accompaniment it is like dhrupad and in incorporating ālāp it sounds like ḳhyāl. Only those who grow up in the atmosphere of the temple, immersed in its music and trained by the traditional temple singers, sing kīrtans in temples.

The padas of the saint singers of the Vallabha tradition have been collected together in Rāgakalpadruma under the name of kīrtan. The Rāgakalpadruma contains the padas of the Vaiṣṇava tradition on the one hand and padas of court music on the other. It is remarkable that these two streams have been flowing almost independently of each other. It is generally understood that the two were neither related to each other nor influenced each other. But whereas the court music kept changing with the change in the taste of its patron, the king, or of the people, the temple music, since there was no question of taste, remained more or less unchanged and could preserve its earlier form. The listeners in the case of temple music were not connoisseurs, and were not called upon to exercise their judgement. But the listeners of court

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music were connoisseurs, they understood, identified and critically appreciated the music they heard. This is another reason why change was natural to court music.

The bhajan style of classical music developed from the kīrtan tradition of Vaiṣṇava temples. Kīrtan was performed as part of ceremonial worship and hence there was not much scope for rāga elaboration and the melodic aspect was not important in it. Bhajan, on the other hand, is part of classical music which is aimed at delighting the listeners. In it the text from Kīrtan is elaborated melodically with the accompaniment of tablā, so that the musical aspect gets as much importance as or more importance than the devotional aspect. The life of bhajan is its abundance of feeling and its expressiveness. Because of the presence of soft, sweet sounding words in bhajan, melody is already there in abundant measure, and added to by the expressive ability of the singer, it results in an experience of bliss for the listener.

Bāṅgalā Kīrtan

The special feature of the Vaiṣṇava Kṛṣṇa cult which developed in Bengal is its kīrtan tradition. As a result of the study of kīrtan as a distinct style several special features have come to the fore.

Three main styles of Bāṅgalā kīrtan have been recognised — (1) Gaḍerhāṭī or garāṇahāṭī, (2) Manoharsāhī and (3) Rāṇihāṭī or Reṇeṭī. The founders of these styles were, respectively, Narottamdas Ṭhākur, Śrīnivās Ācārya and Śyāmānand, the preceptors of the Kṛṣṇa cult. After the death of Caitanya the Vaiṣṇava religion began to decline in Bengal and so Jīvagosvāmī of Vṛndāvana took these ācāryas to Vṛndāvana. These ācāryas had been trained in music by worthy dhrupad singers of the Delhi court hence the styles of Bāṅgalā kīrtan propounded by them stand upon the foundation of the dhrupad vocal style.

The three styles of kīrtan were named after the parganās (groups of villages) of the same name. The three ācāryas sang kīrtans in their different styles on the occasion of the consecration of a temple at Khetarī village in Rājāśāhī district by the king Santoṣa.

The Gaḍerhāṭī and Manoharsāhī styles of kīrtan are better known. Some researchers have tried to distinguish between them on the basis of dhrupad and ḳhyāl vocal styles, but this has not been accepted by others. According to them distinctions like the gharānās in ḳhyāl style can be made in kīrtan. But for making such subtle distinctions, skill in singing kīrtan and an analytical approach are not found together, so it is an extremely difficult task. Kīrtan singers do know the name and structure

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of the tālas in which they sing but they are not aware of the rāgas. So authentic information is not available on this.[20]

These different styles have their own peculiarities, which are as follows.[21]

Gaḍerhāṭī — The style is characterised by vilambita laya, long metres, simplicity of mātrās (mātrā sections possibly) and a pleasant clarity. It can be compared to classical dhrupad. About 108 tālas are used in it.

Manoharsāhī — Laya and metre are comparatively brief, svara elaboration considerable with intricacy of mātrā, it is comparable to the ḳhyāl style. In these two styles the method of 'ākhar' (which will be explained later) is special. In this style 54 tālas are used.

Reṇeṭī — In this laya and metre are brief, svara is more volatile, there is less 'ākhar', it is comparable to ṭhumrī singing. In this 26 tālas are employed.

Kīrtan consists of 5 limbs — kathā, doṅhā, ākhar, tuk and chūṭ. 'Kathā' is the connecting together of songs consisting of the dialogue between Kṛṣṇa and Rādhā and her friends or the elucidation of the meaning of a line by special elaboration by the singer. The expression of the idea in 2 or 4 lines bound by metre in the form of an aphorism is 'doṅhā'. The payārs from Caitanya-caritāmṛta, one or two feet of tripadī, the dohās of Hindī poets, portions of the verses of Ujjvala Nīlamaṇi are known as doṅhā in Bāṅgalā kīrtan. 'Ākhar' is the chief speciality of kīrtan singing. It has been described as the only device for laying bare the secrets of kīrtan, the magic formula or key to open the treasure house of rasa, the gloss for explanation, analysis, etc. What is left unsaid in the pada is supplemented by the singer in his own words thus explaining the pada — this is called providing 'ākhar'. The kīrtaniyā (kīrtan singer) sings and memorises the ākhars that resound in his mind while contemplating the content of the pada after discussing them with the 'dohār' (accompanying singer) and the player. These ākhars are passed on from master to pupil. There are very few kīrtan singers who have the ability to give ākhar on the spot while singing. The kīrtan singer who is able to give numerous ākhars suffusing the minds of his listeners with emotion is considered superior. The entire composition is full of anuprāsa, metrical and consists of 'varṇa maitri' (amicability of syllables) and is called 'tuk' or 'tuk gāna'. In some tuks there are 'kalīs' (possibly couplets). Tuk has come down in the teaching

[20] On the basis of the first part of 'Kīrtan svaralipi'.
[21] On the basis of B.K.O.K.

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tradition of kīrtan singers. Of these several tuks are the anonymous padas of unknown composers. Tāla itself has another name 'chūṭ'.

A group of kīrtan singers is called a 'sampradāya'. In the Caitanya Caritāmṛta, 4 or 7 sampradāyas are mentioned at the time of ratha yātrā (car festival). In every sampradāya there are 6 singers, 2 mṛdaṅga players and 8 tāla players. Amidst them Caitanya used to sing and dance. Of the 7 sampradāyas at the car festival there are 4 ahead of the deity Jagannātha, one on each side and one at the back, having 14 mādala (a variety of drum) players. The description goes that hearing their sound Caitanya becomes intoxicated. He has become a cloud. Along with the nectar of the song tears flow out from his eyes. All the three worlds are pervaded by the sound of Caitanya's song.

The tāla system of kīrtan is of a special type. Some of the tālas are — jhāmpa, teoḍā (tīvrā), ḍāṅśa pāhiḍa (like the jat of 8 mātrās), cañcupuṭa (like kaharvā), āḍa (like sūl), doṭhuki (like the yad of 7 or 14 mātrās). If a 4-akṣara tāla comes after a 2-akṣara tāla, both are together called 'joḍā' or 'yugmatāla' and 4-akṣara tālas which are distinct from these are called 'chūṭā' or viśliṣṭa tāla'. Each tāla has three forms — small, medium and big. There are some special types of niḥśabda (unsounded) kiryās in the tālas which are called visarjitā, kṛṣyā, vikṣiptā, patākā, etc. as in Saṅgītaratnākara, but their forms are different. Laya is used in a variety of ways in kīrtan, e.g. sometimes there is a shift from vilambita to druta, sometimes from druta to vilambita. In this there is the semblance of 'yati' defined in śāstra. The notion of 'sam' in present day classical music is not to be found in kīrtan because the kīrtan does not necessarily end on the first beat of the tāla. Thus, from the point of view of style of singing and tāla system, Bengali kīrtan has its own distinct form.

Sargam

Sargam is that composition which, bound by the rules of rāga, consists of only svara and tāla, and whose text consists of solfa syllables alone without any meaningful words. It merely manifests the structure of the rāga. It is a composition connected with pedagogy, whose function is to give knowledge of the structure of the rāga, and so it is particularly meant for students.

Lakṣaṇagita

Lakṣaṇagīta is svara and tāla - bound composition whose words contain a description of the lakṣaṇas of a rāga. It is also useful for music teaching.

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Svarārtha

Some of the songs going by the name of svarārtha prabandha in the Saṅgītaratnākara are preserved by some singers but they are not aware of this name or its meaning nor is this name well-known now. Some examples of this form are found in Rāgakalpadruma. E.g.

Rāga Bhairav — Tāl Dhamārbahār
maga madha mere magare dhanīsāma resānī/
paga (maga) meṁ dharedhare paga dhama dhāmare sāsa resānī/
sāre gāma meṁ sagare maga meṁ dhāmadhāma pai padhanī/
sādha sādha paga dhare sadā pai morī neka na mānī//[22]

In this, excepting 'neka' all the other syllables denote the svaras of Bhairava rāga. A meaningful composition is thus made up of only solfa syllables.

Prabandha

Among dhrupad singers a variety of song named 'prabandha', very close to dhrupad was popular. It usually had 4 sections, sometimes there were 8 or 12 sections also. Between the third and fourth sections the same kind of distinction could not be seen as is seen in dhrupad between sañcārī and ābhoga where ābhoga begins with a leap to a high svara. Prabandhas were of two types — (1) the whole prabandha being sung in a single tāla and (2) several tālas being used in one prabandha. No special difference can be perceived between the single-tāla prabandha and dhrupad. But in the multiple-tāla prabandha, with the change of tāla the laya also changed. Thus with the use of druta, madhya and vilambita laya, all in one prabandha, it had a greater measure of variety, attractiveness and delightfulness than dhrupad. In prabandhas there was very little variety in laya which was confined to doubling and quadrupling.

Some prabandhas were long and some short. Before singing the text of the short prabandhas 'nom tom' was sung which consisted of the syllables 'antara tarana tārana tvam'.

In prabandhas the tālas tīvrā, triśūla (sūl), dhrupad (cautāl), maṇṭhikā, sam, sādarā (of 10 mātrās), etc. were used and they were accompanied by the pakhāvaj. In the prabandhas sung in sādrā tāla 'upaj' was performed by employing different layas in sargam.

Śrī T.L. Rāṇā had in his repertory several excellent prabandhas of

[22] Rāga., 1st part, p. 86.

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which a few have been heard by this writer. According to him dhrupad developed from these prabandhas.

2. KARṆĀṬAKA[23]

Kīrtana and Kṛti

From the point of view of composition or structure there is no difference between kīrtana and kṛti. Kīrtana is a traditional term and kṛti is a term adopted by musicologists. The explanation of the word 'kṛti' is — 'yatkṛtaṁ tatkṛtiḥ' i.e. that which is done or made is kṛti. From the point of meaning every composition is a kṛti since it is 'made' by a composer. In this form 'kṛti' is a synonym of 'prabandha'. The difference is that prabandha can be both with tāla and without tāla while kṛti has necessarily to be with tāla. Tyāgarāja has referred to his compositions as 'kṛtis'. His 'kṛtis' are mainly spiritual and devotion is the acknowledged theme of his songs.

Originally 'kīrtana' and 'pada' were synonyms. But after the popularisation of the spiritual love songs of Kṣetrajña love songs have been called 'padam' and devotional songs have been referred to as kīrtana. Kīrtana had its origin in the latter half of the 14th century.

Now-a-days in concert music more than half the time is taken up for singing kṛtis or kīrtanas. Since the composer has complete freedom in selecting the rāga, tāla, gait, laya and the theme the expression is easy and impressive. The expression of the rāga and through it the feeling of the piece is most important.

Kīrtana has three parts — pallavi, anupallavi and caraṇam. There can be more than one caraṇam and it is possible to have no caraṇam at all. The caraṇam in which the composer's mudrā (signature) occurs is called 'mudrācaraṇam'.

There is much scope for free elaboration in kṛti. On the basis of a particular svara organisation employed in a kṛti, 'saṅgatis' or variations are created by which the words are filled with ever new feeling. This is similar to the practice in the North of singing the words of the song in various ways. But while in the North the singer has complete freedom in creating new svara combinations the saṅgatis of Karṇāṭak Music are pre-composed too.

A special type of kīrtana is the 'divyanāma kīrtana' which consists of a pallavi and several caraṇams of the same melodic structure. Sometimes the caraṇams are sung one after another without returning to the

[23] Based on the 5 volumes of 'South Indian Music' by Śrī P. Sambamoorthy and discussions with Śrī V.V. Ṣaḍagopan.

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pallavi. The compositions of Purandaradāsa are called kīrtana or 'dāsara pada'.

Varṇam

Varṇam is the main type of composition coming under practice music which originated about 300 years ago. Singers and players practise this with great care and diligence. Since it is composed in the form of sthayī, ārohī, avarohī and sañcārī varṇas in order to elucidate the form of the rāga, it is called 'varṇam'. Because of the few words and the profusion of vowels and their equal 'distribution', these compositions are very useful for training the voice and finger movements.

Normally the theme is devotion, love or praise of the patron. The composition of varṇams requires a sharpened intellect, capacity, talent and intimate acquaintance with rāga lakṣaṇas. That is why there are few varṇams and few composers of varṇams but there are thousands of kṛtis and kīrtanas and hundreds of composers.

Varṇam consists of two parts — (1) pūrvāṅga in which there are pallavi, anupallavi and 'muktāyisvara' (sargam passage), (2) Uttarāṅga in which there are only the caraṇam and ettugaḍai svaras (sargam passage). Both parts are of the same length. At the end of the pūrvāṅga the pallavi is repeated and in the second section after every sargam passage the ettugaḍai pallavi is repeated.

There are two types of varṇam — 'tānavarṇam' in which the svara structure is important and which can be sung independently and 'padavarṇam' in which the text is important and which is sung normally with dance.

In concerts varṇam is usually the first piece to be sung or played.

Padam

Originally padams were songs which combined devotion with scholarship and in which the text was impcrtant. The padams of Kṣetrajña of the 17th century are very famous. Like Gītagovinda the theme of these songs is the love sport of Kṛṣṇa. From the point of view of text, rasa, bhava, and music these have been regarded as excellent compositions. Casting the jīvātmā (individual soul), paramātmā (the world soul) and the preceptor in the roles of the devotee, Kṛṣṇa and the friend, these songs were composed.

Nowadays their main subject is the variety of nayakas and nāyikās and leaving the sphere of music they have entered the sphere of dance. Even then because of the slow pace in which they are sung they have a

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unique dignity and so they are sung in exclusively music concerts too. The relation between the soul and God is the main theme of these songs of loving devotion.

They consist of three parts — pallavi, etc. There can be several caraṇams but there are no saṅgatis or difficult svara combinations. There is an easy and sweet flow of svaras. There is an abundance of words from the regional languages.

Maṇipravāla kṛti

'Maṇi' means gem and 'pravāla' means coral. Like these, the maṇipravāla kṛti is composed in two languages or more. The languages are blended in such a way that no discrepancy in grammar or metre is perceived.

Rāgamālikā

This is a very attractive song form. As is evident from the name it consists of a garland of rāgas in which sections of the song are sung in several rāgas one after another but the tāla is the same from beginning to end. Because the rāgas keep changing the interest of the listener persists from beginning to end. It is the longest of the song forms prevalent now. The 72 mela rāgamālikā of Mahāvaidyanātha Aiyar takes two hours to sing.

The composer has complete freedom to select the ragas and their order. Normally there is no rule binding the choice of theme. But the pallavi and last caraṇam of the rāgamālikā should be in well-known rāgas and the first rāga should have no restriction regarding the time of the day in which it is to be sung.

This consists of all three parts and there is a 'ciṭṭāsvara' at the end of each section i.e. between one rāga and another there is a sargam passage which binds the two together.

Rāgamālikā is similar to the ancient rāgakadamba in that it consists of several rāgas. In rāgakadamba several rāgas, several tālas and several metres are used.

Tālamālikā

It consists of several tālas, but the whole song is sung in one rāga. There is a 'tāla mudrā', (signature of the tāla) in every tala section. A parallel can be found in the ancient tālārṇava prabandha. In pañcatāleśvara 5 tālas are employed but they are all mārga tālas; at the same time, besides svaras the pāṭas of various drums are used in the five

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sections in the five tālas. Tālamālikā has to have a meaningful text so it cannot be compared with pañcatāleśvara as has been done by Śrī Sambamoorthy.[24]

By the combination of rāgamālikā and tālamālikā rāga-tālamālikā is formed. Every section of this song is in a different rāga and tāla i.e. the rāga and tāla keep changing from section to section.

Jāvaḷi

This can be compared to ṭhumrī. The theme is mundane love and the melody is attractive and appealing to sense so that it immediately attracts the ordinary as well as the knowledgeable listener. It is normally sung in medium tempo in rāgas of a volatile nature. These rāgas are similar to North Indian rāgas — paraj, jhinjhoṭī (ceñjuruṭṭi), kāfī, bihāg (behag), etc. The language is colloquial and the tune is comparatively light. Normally it is sung in ādi, rūpaka and cāpu tālas.

Gītam

Gītam is a special type of song taught after svara exercises in practice music. In it through straight and simple svara phrases the form of the rāga is manifested. Only medium tempo is used in it. There are no sections like pallavi and the song is sung right through without repetition of any part. But sections can be experienced in the melodic structure in that a part of the composition is sung in the svaras of the madhya sthāna followed by a latter part with a leap to higher 'sa', which is extended, it proceeds. There are no saṅgatis or difficult phrases. Normally one syllable is sung to every svara. If the theme is devotional it is called stutigītam and if it is the description of a rāga it is called lakṣaṇa-gītam.

Svarajati

There are two types of Svarajati. One is taught after the gītam and before the varṇam. It consists of all three parts pallavi, anupallavi and caraṇams (sometimes no anupallavi is there) and has several caraṇams of differing melodic structure. It has svara and words and the second type has jatis (meaningless syllables) as well. The second type is sung with dance. From the point of view of structure and tempo the second type is close to varṇam. The theme of the first type is devotion, love or heroism and of the second mainly erotic.

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[24] S.I.M., Book III, 6th edn., page 199.

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Jatisvaram is like svarajati but it has only svaras. It is also sung with dance.

Tillānā is a song sung with dance which consists primarily of meaningless syllables like na de dhiṁ toṁ tanana etc. and 'solkaṭṭu' or pāṭākṣaras (tari ki ṭa, etc.), svaras and a caraṇam of meaningful words. Sometimes it is sung in music concerts also at the end. Because of its medium tempo, curved svara phrases and the presence of svara and 'jati' it is experienced as a lively piece. It was first composed by composers of the 18th century.

Daru

This composition is first mentioned is Saṅgītapārijāta as has already been pointed out. So it can be said to be fairly ancient. Now-a-days it is used in musical dramas and dance dramas in which the theme is a story from the epics or a love story or praise of the patron. Since there is a story there is an abundance of words. Efforts have been made to connect this song form with Bharata's dhruvā.[25]

It consists of all the three parts, pallavi, etc. and has sometimes, 2 caraṇams and sometimes 4. Daru is of 8 types — saṁvāda (dialogue) daru, uttarapratyuttara (question and answer) daru, pātrapraveśa (entry of characters) daru, kolāṭṭa (kolhāṭika— dance with sticks) daru, svagata (soliloquy) daru, varṇana (description) daru, pralāpa (lamenting) daru and paṭṭābhiṣeka (coronation) daru.

Āḷvār Prabandham[26]

The collection of 4000 padas sung by the āḷvārs or Vaiṣṇava devotees on their personal god between the 5th and 8th centuries in the Tamiḷ region is known as 'āḷvār prabandham'. They are songs of devotion which influenced the Kṛṣṇa cult literature in Hindī in the middle ages. The devotional cult developed over the centuries from the Draviḍian culture of Tamiḷ and the Veda upaniṣad tradition flowing in North India are found fused in prabandham. The Vaiṣṇava devotional cult recorded in the Vaiṣṇava literature in Hindī has its origin in this Tamiḷ tradition.

It is quite natural that Bhāgavat was influenced by prabandham because Bhāgavat is a work composed a little after prabandham. Scholars are of the opinion that the Bhāgavat was composed in the South on the evidence that the trees and flowers described in it are found not in

[25] Ibid., p. 218.
[26] On the basis of A.Bh. T. Pr. and Godā Gītavali.

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Bṛndāvan but in Malabar.

At the end of the 9th century Nāthamuni compiled these songs under the title 'Nālāyira divya prabandham' (Four thousand sacred songs). Among the composers of these songs Kulaśekhara āḷvār, Periyāḷvār and Āṇḍāl have a special place. These songs contain the essence of Vedas and other scriptures. Even now the Vaiṣṇava temples of the South resound with these songs full of loving devotion. Whether the Vedas are recited in these temples or not the prabandhams are certainly sung during the sacred services.

In the prabandham we find the refined form of folk music tradition but the soul and nature of this tradition are preserved in it. In this can be perceived the very ancient tradition of Tamiḷ lyrical music. It was a very well developed specific musical system which had several rāga rāgiṇīs, instruments and its own technical terms.

Because they have been sung, these prabandhams were preserved for many centuries in the oral tradition. But scholars are of the opinion that now they are not being sung in the same manner in which they were originally sung. While compiling them Nāthamuni had laid down their style of singing but later some music composer set them to new rāgas and tālas which are now available with each of these songs.

The traditional singers of prabandham were called 'araiyar' who used to sit in the porch before the temple and sing them along with instruments. Today the singing of prabandhams sounds like vedic recitation and the melodic rendering covers about 3-4 svaras.

Devāram or Tevāram

Like divyaprabandham these are also songs associated with temples. These were composed by three of the Śaiva saints known as nāyanmārs. Their names are Tirujñānasambandar, Tirunāvukkarasar and Sundaramūrti. These have been sung in temples traditionally by musicians called oduvārs. Sometimes concert artists in Karṇāṭaka music include these tevārams in the concluding portion of performances. These compositions have been set in the paṇs of Tamiḷ music and are said to correspond with modern rāgas.

Tiruppugaḷ

These songs have been composed in praise of Lord Muruga or Kārtikeya by the saint Aruṇa girināthar. These songs will be discussed later in the chapter on Chanda also.

They are not divided into sections such as pallavi, but have 8 stan-

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zas like the aṣṭapadī. In each stanza 2, 3, 6 or 9 lines are there. The rāgas and tālas in which they were set by the composer are not available. Now they are sung in any desired rāga or tāla.

Sūḷādi

This has been discussed in detail earlier. It is enough to mention here that it is a type of tālamālikā song which is sung in one rāga. Normally in the several caraṇams of the song dhruva, maṭhya, rūpaka, jhampā, tripuṭa, aṭṭa, ekatāla and sometimes, jhompaṭa tāla are employed. It is out of vogue now.

3. ODISSI

In the Odissi system there are few song forms but they have their own individual characteristics.

Uḍisī

Songs composed in Oriya language on the model of the Gītagovinda are called Uḍisī. They are miscellaneous songs which can be sung individually. The theme is the love sport of Rādhā Kṛṣṇa. Sometimes the seasons are described. Now-a-days new songs are being composed on the basis of these but traditional singers do not sing them.

Chānda

Chānda is related to chanda (metre). In metre there is no 'dhruva' or 'ṭeka' nor is the first line repeated. In the same way there is no dhruva line in chānda. The various verses of the chānda are sung one after another, the first line is not repeated even after the whole song is sung. In this there are no sections such as 'ghoṣā' and 'pada'.

Campū

In campū there is a mixture of prose and poetry. The prose portion is in Sanskṛta and the poetry portion in Oriya. This is a very popular song form and there are several collections of campū. Of these, the campūs of poet Candra are very famous and have been published in 'Kiśorī Candrānanda Campū Laharī'. In the 34 songs in it each song begins with a letter of the alphabet. The special feature is that every line of the song begins with the same letter. The rāgas of Saṅgītapārijāta have been employed in these songs which goes to prove that the rāga tradition of Pārijāta has been kept alive in Orissa.

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Mālaśrī

A song form in which different songs in praise of Durgā are sung in the form of a garland is called 'gītamālā'. Probably this became mālaśrī since it also consists of about 18 songs in praise of Durgā.

Sūḍa

Sūḍa is a special kind of song which is sung in one rāga but in several tālas one after another, returning to the original tāla and laya at the end. It is also called 'pahapaṭa' in Oriya language. This sūḍa seems to correspond to the lakṣaṇas of sūḍa given in Saṅgītanārāyaṇa.

Maṅgaḷa

The 500-maund chariot of the Jambeśvara temple of Puri is taken in procession by more than 150 people and the song they sing on this occasion in one rāga and one tāla is called Maṅgaḷa. They practise this song for a month together.

In all the three systems discussed above there are at present songs which are comparable to the prabandhas. The dhrupad of the North can be connected with prabandha from the point of view of sections; with the pada style from the point of view of structuring of the text; its style of singing can be connected with the style of the Vaiṣṇava temples and with the rāga-ālapti of Ratnākara. Ḳhyāl can be connected with the dhyāna tradition, folk singing and with the rūpaka-ālapti of Ratnākara; bhajan with the kīrtan tradition of the temples; ṭhumrī and dādrā with the kaiśikī vṛtti, prāsādikī dhruvā and 'jhumari'. In Karṇāṭaka music, the three parts, pallavi, anupallavi and caraṇam, of the kṛti can be connected with the three pallava padas of elā, tālamālikā with tālārṇava, rāgamālikā, from the point of view of variety of rāgas, with rāgakadamba; because of the variety of rāga and tāla the rāgatālamālikā can be connected with Śrīraṅga, Śrīvilāsa, Pañcabhaṅgī, Pañcānana, Umātilaka, etc. The uḍīsī of the Odissi style can be connected with the pada style of Gītagovinda, chānda with chandas; campū with mātṛkā, sūḍa with sūḍa and because of the similarity of name and auspicious nature the maṅgaḷa can be connected with the maṅgala prabandha of Ratnākara.

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3.4

PRABANDHA

SECTION E

THE RELATION BETWEEN STOTRA LITERATURE AND PRABANDHA AND PADA

In Sanskṛta literature there is a very ancient tradition of stotras (hymns of praise) which were mainly composed in praise of god. Since they were meant for recitation sound was given a great deal of importance in them. Thus they abound in the beauties of anuprāsa, antaraprāsa and antyānuprāsa.

Hindu stotra literature influenced Buddhist stotra literature. The 9th century is definitely regarded as the period of Buddhist stotra literature and hence Hindu stotra literature must belong to a still earlier period.[1]

About 200 stotras are attributed to Śaṅkarācārya. It is doubtful whether all of them have been authored by Ādi (the first) Śaṅkarācārya. It is possible that many of these were composed by later Śaṅkarācāryas. There is no criterion or definite proof to determine which stotras were composed by Ādi Śaṅkarācārya.[2] But there is no doubt regarding the authorship of the Śivāparādhakṣamāpana, Dvādaśapañjarikā and Carpaṭapañjarikā stotras. These three are the most famous of the stotras authored by him.

Whether all these stotras are by Śaṅkarācārya or not, the very fact that he is counted among stotra writers is enough proof that there must be stotras written by him. Compared with the Gītagovinda, this stotra tradition is very ancient.[3]

The kind of prāsa arrangement found in stotras is rare in the whole of Sanskṛta literature. Upto now it has been regarded that prāsa arrangement and 'pada' style in Sanskṛta literature are a gift of Gītagovinda. But in these stotras not only is prāsa arrangement remarkable, the seeds of 'pada' style are also found in them. In the śivatāṇḍava (dance of Śiva) stotra attributed to Rāvaṇa, which is considered fairly ancient, the play of anuprāsa is very beautiful.

praphullanīlapaṅkajaprapañcakālimaprabhā-
valambikaṇṭhakandalīruciprabaddhakandharam/

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[1] History of Sanskrit Literature — Classical Period — Vol.1, S.N. Dasgupta and S.K. Dey, page 378.
[2] Ibid., p. 379-80.
[3] Ibid., p. 376.

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smaracchidaṁ puracchidaṁ bhavacchidaṁ makhacchidaṁ
gajacchidāndhakacchidaṁ tamantakacchidaṁ bhaje//
jayatvadabhravibhramabhramadbhujaṅgamaśvasa-
dvinirgamatkramasphuratkarālabhālahavyavāṭ/
dhimiddhimiddhimiddhvananmṛdaṅgatuṅgamaṅgala-
dhvanikramapravartitapracaṇḍataṇḍavaḥ śivaḥ//[4]

A portion of a stotra by Śaṅkarācārya is also being quoted as an example of antaraprāsa.

acyutaṁ keśavaṁ satyabhāmādhavaṁ
mādhavaṁ śrīdharaṁ rādhikārādhitam/
indirāmandiraṁ cetasā sundaraṁ
devakīnandanaṁ nandajaṁ sandadhe//
viṣṇave jiṣṇave śaṅkhine cakriṇe
rukmiṇīragiṇe jānakījānaye/
vallavīvallabhāyārcitāyātmane
kaṁsavidhvaṁsine vaṁśine te namaḥ//[5]

Stotras come in the category of muktaka (an independent verse, the meaning of which is complete in itself). Unlike padas and prabandhas, many stotras do not have a 'dhruva', 'dhruvapada' or 'dhruva line' but after every 3 caraṇas (feet) one caraṇa (foot) is repeated. The earlier form of dhruvapada of the pada style can be traced to these. As examples two different stotras of Śaṅkarācārya are given below.

(1) This is a portion from Śivāparādhakṣamāpana stotra in which, after every 3 feet, the foot 'kṣantavyo me'parādhaḥ śiva śiva śiva bho mahādeva śambho' is repeated.

bālye duḥkhātireko malalulitavapuḥ stanyapāne pipāsā
no śaktaścendriyebhyo bhavaguṇajanitā jantavo māṁ tudanti/
nānārogādiduḥkhādrudanaparavaśaḥ śaṅkaraṁ na smarāmi/
kṣantavyo me'parādhaḥ śiva śiva śiva bho mahādeva śambho/[6]

(2) This is a portion from Bhavānyaṣṭaka in which 'gatistvaṁ gatistvaṁ tvamekā bhavāni' is repeated after every 3 caraṇas.

bhavābdhāvapāre mahāduḥkhabhīruḥ
papāta prakāmī pralobhī pramattaḥ/
kusaṁsārapāśaprabaddhaḥ sadāham/ gatistvaṁ//

[4] Stotra., p. 49.
[5] Ibid., p. 197.
[6] Ibid., p. 24.

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na jānāmi dānaṁ na ca dhyānayogaṁ
na jānāmi tantraṁ na ca stotramantram/
na jānāmi pūjāṁ na ca nyāsayogam/ gatistvaṁ//[7]

Jayadeva is regarded as the propounder of the pada style in Sanskṛta even though, in the Gītagovinda, there are several aṣṭapadīs in which the whole line or end part of it occurring after two or more caraṇas is repeated after every aṣṭapadī. The prototype of this can be found in the above stotras. The origin of the pada style in Sanskṛta can be perceived in the stotras. In the Govindadāmodara stotra of Bilvamaṅgalācārya, the latter half of the second ardhāli (line consisting of two successive feet) is repeated after every śloka and thus becomes the dhruva-line (refrain). In the following verse of this stotra there is mention of the 'prabandha' bound by svara and tāla.

paryaṅkikābhājamalaṁ kumāraṁ
prasvāpayantyo'khilagopakanyāḥ/
jaguḥ prabandhaṁ svaratālabandhaṁ
govinda dāmodara mādhaveti//[8]

In this stotra there are 71 verses which are the utterances of different persons and thus each verse is complete in itself; but since the line 'govinda dāmodara mādhaveti' occurs at the end of each verse, it is muktaka as well as part of a bigger whole — the character of prabandha can be seen in it.

The Carpaṭapañjarikā stotra of Śaṅkarācārya with the refrain 'bhaja govindaṁ bhaja govindaṁ bhaja govindaṁ muḍhamate' is very well-known. In this, after the first verse, the first ardhālī of the next verse is 'bhaja govindaṁ', which later becomes the refrain for every verse.

dinamapi rajanī sāyaṁ prātaḥ. śiśiravasantau punarāyātaḥ/
kālaḥ krīḍati gacchatyāyustadapi na muñcatyāśāvāyuḥ// 1 //
bhaja govindaṁ bhaja govindaṁ bhaja govindaṁ mūḍhamate/
prāpte sannihite maraṇe nahi nahi rakṣati ḍukṛñ karaṇe // 2 //
(dhruvapadam)
aṅgaṁ galitaṁ palitaṁ muṇḍaṁ daśanavihīnaṁ jātaṁ tuṇḍam/
vṛddho yāti gṛhītvā daṇḍaṁ tadapi na muñcatyāśā piṇḍam
// bhaja // 6 //

[7] Ibid., p. 71-72.
[8] Ibid., p. 212.

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punarapi jananaṁ punarapi maraṇaṁ punarapi jananī jaṭhare śayanam/
iha saṁsāre khalu dustāre kṛpayāpāre pāhi murāre
// bhaja // 8 //[9]

The tradition of aṣṭakas (poems consisting of eight verses) has come down from very ancient times in Sanskṛta literature. The Śivāṣṭaka, Bhavānyaṣṭaka, Govindāṣṭaka, Acyutāṣṭaka, Kṛṣṇāṣṭaka, Śrīgaṅgāṣṭaka, Yamunāṣṭaka, Dhanyāṣṭaka, etc. of Śaṅkarācārya are given in Stotra-ratnāvalī. The forms of all the types of aṣṭapadīs composed by Jayadeva are found in these stotras. Jayadeva's compositions are called aṣṭapadīs. It can be inferred that the aṣṭakas must have influenced the aṣṭapadīs and the term aṣṭapadī was derived from 'aṣṭaka'.

All the special characteristics of 'pada' discussed in the previous sections are available in these stotras. So far Śaṅkarācārya's works have been studied only from the philosophical point of view. If they were to be studied also from a literary point of view, several facts will come to light. A serious study of stotras is therefore needed, although even without it, it is evident that anuprāsa, antaraprāsa and antyānu-prāsa have been used in abundance, and all the special features of the pada style are found in germ in these.

In Bṛhaddeśī the lakṣaṇas of several prabandhas have been given. Although the description of aṅgas and dhātus is not found in this work it can be averred that the prabandhas which have been listed in this work and whose lakṣaṇas are available in later works must have be-come well-established much before the time of their lakṣaṇa descrip-tion. In the later works 'dhruva' dhātu is mentioned which comes again and again. Although the dhruva dhātu is not mentioned in Bṛhaddeśī it can be inferred that since it is endowed with a text, the portion of the prabandhas repeated again and again must have become its dhruva pada (refrain). From this it can be inferred that in Mataṅga's prabandhas also there must have been a dhruva line (refrain) whether it was called dhruva pada or not. Thus thought should be given to the question — should the origin of the pada style be traced to Gītagovinda, caryāpadas or stotras or to prabandhas?

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[9] Ibid., p. 302, 304.

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3.5

PRABANDHA

SECTION F
EXAMPLES OF SOME ŚĀSTRAIC SONG-FORMS

In this section are presented (a) examples of those prabandha varieties which are found in theoretical works such as Mānasollāsa, Rādhāgovindasaṅgītasāra, Saṅgītanārāyaṇa, Saṅgītasārāmṛta, Saṅgītasampradāyapradarśinī and Kiśorīcandrānanda Campū Laharī (b) examples of those song forms belonging to the North Indian, Karṇāṭaka and Odissi systems which are either not in vogue or about which very little information is available. Only the text is presented for the songs of which the svara notation is not available, the rest are given with the svara notation.

MĀNASOLLĀSA

In this treatise examples of prabandhas composed by the author Someśvara himself are given. In all, examples of 46 prabandhas and 15 varieties of tāla are found. We find several corrupt readings and mistakes in these. We quote two of them.

(1) *Śukasārika*— This is a prabandha whose text is in the form of question-answer.

bahiḥ koyaṁ cakrī viṭararucirāṁ dohana ghaṭīm
harirbāle siṁha vraja bhaja nijāṁ kānanabhuvam/
madhudhvaṁsī mugdhe bhavatu bhavatā jaitraripuṇā
jito gopīvākyairiti vijayate daityamathanaḥ//[1]

This verse is set in the śikhariṇī metre. In the absence of its melodic setting it is difficult to surmise what type of composition this would have been. The main feature of this prabandha is its question-answer form. In Sanskṛta literature the question-answer form is common in which a meaning other than the literal meaning of the words is intended and by double entendre humour is sought to be created. In music too this type of verse was used as illustrated in the above example.

(2) *Nādāvatī Elā*

yauvanabhūṣitagopavadhūmukhapadmamadhukara
śyāmalavigrahakāntivinirjitanavyajaladhara devakinandana
sṛṅgārasadana

[1] Mān., 4, 16, 327.

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smerasaroruha sañcaya piñjara
śobhanavasanakalitasatkamalānayanāmbuja vibhramabhavana
pradugdhābdhikṛtaśayana dalitapuṇḍarīkanayana
kaustubharatnamarīcikadambakabhāsura varada pāhi
purandaragīta birudasaprema kusumaśarajanana vimohita
nikhilabhuvana
Utpatti sthitikāraṇa prabho nārāyaṇa
ā someśvaradeva-viracitā/ elā nādāvatī/[2]

RĀDHĀGOVINDASAṄGĪTASĀRA

In this text the examples of nādāvatī and haṁsāvatī elā found in Mānasollāsa are given. The example of nādāvatī elā which we just noted has been given but since the divisions such as udgraha have been well-marked it is easier to visualize. Of course minor variations in reading are there.

yauvana bhūṣita gopa vadhū mukha padma madhukara/
śyāmala vigraha kānti vinirjita nayana(vya)jaladhara// 1 //
iti prathama pada (pāda) //
devakīnandana kesari sañcaya piñjara vasana/
keli lasatkamalā nayanāmbujavibhrama bhavana// 1 //
iti dvitīyapada (pāda) //
smarerasaroruha sundara vakra sunandana ma pnutaja(?) /
gokula pālaka kāliyamardana tarjita tadbhuja // 1 //
iti tṛtīyapada (pāda) // (udgrāha).
atha // dhruva
bhūmyādvipakṛtisamaya dali puṇḍarīkanayana
(pradugdhābdhikṛta śayana dalitapuṇḍarīkanayana) //1//
kaustubha maṇi mari(rī)ci kara (kadambaka)
bhāsura varada pāhi purandara//2//
mandara gīta susvāvahati (sukhāvaha)
ruda (viruda) parama kusuma sara (śara)janana/
vimohita nikhila bhuvana utpatti sthiti kāraṇa
prabho nārāyaṇa (ā) // 3 //
iti dhruva sampūrṇam //
iti dhruva ābha(bho)ga someśvaradeva viracitaṁ elā nādāvatī/
iti ābhoga /[3]

The rules of gaṇa are applicable only in the first two pādas of elā. In nādāvatī, in every caraṇa there are five bhagaṇas (SII) and one nagaṇa

[2] Ibid., 4, 16, 451.
[3] R.G.S., 5. p. 30-31.

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(III). The readings in this work conform more accurately to the rules than those found in Mānasollāsa. This will be clear when the example given here is matched with the rules regarding elā given in Section B. The important point to be noted here is that the syllable 'ā' after the word 'nārāyaṇa' indicates melodic extension because vowels such as a, i, e are added while singing a composition. The same vowel extension is found in the examples given in the Saṅgītanārāyaṇa as we shall presently see.

SAṄGĪTANĀRĀYAṆA

(1) *Dhruva sālagasūḍa*

āditālena mallārarāgeṇa

jaya jaya śaṅkara kiṅkara-janamava
bhavabhañjana janarañjana ā/
navaśaśikhaṇḍaśikhaṇḍacaṇḍakara -
śaśadhara-vanhivilocana ā re/
iti prathamaḥ khaṇḍaḥ/
paraśu-kapāla-kuraṅga-ḍambarudhara
hara hara durita durantabhayam/
surataṭinīyutamukuṭamahānaṭa gaurī-lampaṭa
ti ā ī ā ī ā re /
ityuccaḥ khaṇḍaḥ/

atra khaṇḍadvayamapi dvirgeyā, prathamakhaṇḍāpekṣayā dvitīyakhaṇḍa uccairgeyaḥ.

dhruvaḥ/

namadamareśa-kirīṭa-mañjumaṇi -
mārjitanakhapadacandra vibho/
bhava bhava śaraṇaṁ bhūtivibhūṣita
kṛṣṇadāsa iti gāyati ā re/[4]

According to the Saṅgītanārāyaṇa the characteristics of dhruva are as follows. There should be an udgrāha of two sections. The second section is sung in the higher region. The entire udgrāha should be sung twice. It should conclude on the udgrāha.[5] Since the music is not available nothing further can be said about this form.

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[4] S.N., p. 52.
[5] Ibid., p. 51.

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(2) *Maṇṭha Sālagasūḍa*

udāharaṇamāditāle mallārarāgeṇa
dvārāvatīpuramanuvalasaṁyuta uddhava sahito niyatimayam/
akrūrottamaṁ saccidānandaka nirupama samiti sti ā ī ā re
ityudgrāhaḥ/
mukundanṛpati rājati ā /
vipulabhaktitayā haricaritaṁ nikhilaṁ anukaroti ā re/
iti sārddhaikaguṇamātro dhruvaḥ/
vinatānandanaketurumbaruhakambucakrakaraśobhī
sindhusamīpe satataṁ viharati kṛṣṇadāsa
iti gāyati ā re/
ityābhogaḥ.[6]

The characteristics of maṇṭha are as follows—
The udgrāha and ābhoga have the same number of mātrās and as compared to the udgrāha and ābhoga dhruva dhātu has twice or one-and-a-half times the number of mātrās.[7] The song quoted above however does not reflect these characteristics. The udgrāha has 31+25 mātrās and in the ābhoga there are 28+28 mātrās while in the dhruva there are 12+24. The rule relating to the number of mātrās perhaps applies to the sung form.

(3) *Dhruvapadā*

atrodāharaṇam mama gujjarīrāgeṇāditālena/

Udgrāhaḥ—
mādhava paramapuruṣa suranāyaka
daśarathanandana dhṛtadharaṇe/
madhusūdana narakāsuranāśana
kamalālaya bhavabhaya-taraṇe/
Dhruvaḥ—
jaya jaya janakasutādhava rāghava
pītāmbara giridhara nṛhare/
nandatanaya garuḍadhvaja manasijatāta
vijayasakha kṛṣṇa hare/
Abhogaḥ—
ratha-caranāyudha kamaṭha gadāgraja
dīnapatita jaya janita vidhe

[6] Ibid., p. 53.
[7] Ibid.

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nārāyaṇanṛpagajapatimīśvara pāhi
kṛpālaya lokanidhe/[8]

Among the many types of dhruvapadā the above example represents the one which has three padas and consists of udgrāha, dhruva and ābhoga.[9]

SAṄGĪTASĀRĀMṚTA

(1) *The Sūḷādi Prabandha of Purandaradāsa*

Jayanta Dhruva

Rāga Devagāndhāra — Rāsa tāla

sā sā ga sa sa ni sā gā mā pā pā ni dha
a su ga la ja kara ba dhā vi ka ru ro
ma dha pa ma ma ga ri sa
ga va ā vi gu
ri sa ni sā gā ma pa dha pa ma ma ga ri
va vi u ḍu ḍa dha ni
sa ri sa ni ma ga ga ri ri sā
i

The second section should also be sung in the same melody.

pā pā pā sa sa sa ni ni pa pa ma mā mā
pa mo bhira ya na na pa nya ga da
mma ga ma ma ga ga sa sa ni
pa pa pa
sā sā gā mā pā dhā pa ma pa ma ga gā mā
u va ni śa le
pa pa sā sa ni ni pa
ma ne pa le
pā sa sa pā dha pa ma ma dha pa ma ma ga
yo gā ṇi dre e yo
ri sa ma mā mā mā ga ma
ā vi i ya dāma cha ḍā
ma ga ga sa sā sa ni sa dha pa ma pa pa
na nu da ya ra di ra ru ru śa u
ma ma ga ri sa ri sa ni
la ḍu ḍu ḍu
sā sā ga sa udgrāha / sing twice as before.
ha su ga ḷa

[8] Ibid., p. 70.
[9] Ibid., prose portion.

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sā sā sa
ma ḍu sa
ri sa ni sa sā gā ma pa repetition ends.
ri e dhu

Now abhoga—

pā pā pā sa sa sa ni ni pa pa ma
nī raṁ e nu la da da da da

Thus the two sections which have the name of the subject eulogised.[10]

In this prabandha tāla-based divisions have not been shown.

(2) *Śrīvardhana prabandha of Vyāsapācārya*

Nāṭa rāga

mā mā pā mā pā sa sa ni ni pa pa ni pa pa ni pa ma ga ma mā pā pa
sa sa sa ni mā pā sa sa sa pa sa sa rī sa sa sa sā
sa sa ma ma ma ma pā ma ma ma ma/ ma ri sa sā ma sa ma ma
ri sa ni sā ma mā ri sā ri sā ni sā pa ma pa sa sā ni pa
ni pa ma gā ma mā pā sā / Now in medium tempo —
sa ssa sa ssa sa sa ma ga ma pa sa sa sā sa sa sa pa pa
pa pa ma ma pa pa ma ri sa sa sa sa sa sā sa sa pa ma ma
pa ma 00 da lī i ka a ra a ga 000 dā ā tturadgu 5
toṅgiṇa aṅgiṇa dha 3 dgu 4 dgi 3 toṁ 2 to oṅgiṇa -
ṇaṁ ṇaṁ gi ṇa ma pa / Again in slow tempo the biruda and
pāṭa — pā pā sa sa sa sā sā vuśī pa ni pa sa -
sa sā sā sā vusi 0 mā mā pā mā pa nī pa pa ma pā -
ppa ma mā mā ri sā ni pā ma pa sa sā (udgrāha);
sa rī sa ri sa ma ma ri sa ni sā mā mā mā pā pā
sā sā sa pā pa ma ma mā ri sā ri sā nī sā sa mā pā.

In double tempo sa sa ri sa sa sa sa sa ni pa pa ni ma ma
ma ga ma pa ma pa sa ni pa ma ma ri sa ma ga ma pa ppa ma -
pa ni ppa pa sa sa ma pa pa ma ma ri sa sa ni pa / ri vi be
sa sā ni pā ma mā ri sā pa mā pā sa nī sā ri sā rī ma
ma ri sa sa ni pa ma ri sa ri ya re ṇe / (dhruva). Ābhoga—
ma ma pa pa ni pa ma ma ma pa ma ma ma ma ri sa ma ma ma
ri sa ma ma ri sa pa ma ma pa sa sa sa ri ga ma pa pa ni
pa pa ma ga ma pa pa sa sa ppa pa sa nni pa ma ma ri sā /

In slow tempo — pa ni pa pa ma mā pā ma mā pā ma ma ma mā
mā mā ri sā ri sā nī sa pa ni pa ma pa sā sā sa ri sā
ri gā mā mā ri sā ni sā / In medium tempo sa sa sa ma ma
pa pa sa ni pa ma ma ma ri sa sa ri sa sa ni pa ma ri sā
ma ma pa pā.[11]

[10] S.Sār., p. 150-51.
[11] Ibid., p. 158-59.

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In the śrīvardhana prabandha described in Saṅgītaratnākara four aṅgas namely viruda, pāṭa, pada and svara have been mentioned but here only svara and pāṭa are found. In the middle of the above song we find mention of udgrāha consisting of viruda and pāṭa but the viruda has not been given.

SAṄGĪTA SAMPRADĀYA PRADARŚINĪ

We give here examples of a few prabandhas spoken about in the Ratnākara which have been compiled in the nineteenth century work Saṅgīta Sampradāya Pradarśinī of Subbarāma Dīkṣitar.

(1) *Umātilaka* — According to the Ratnākara it has all the 6 aṅgas. 3 rāgas and 3 tālas figure in this and the song conculdes with viruda. The example given here concludes with the aṅga svara. Even though in the prabandha the phrase 'tīnni rāga tīnni tāla' (3 rāga and 3 tāla) occurs the song is set only in one rāga and one tāla. In the song the tenaka mentioned by Ratnākara namely tena tena tennāṁ occurs.

Meḷa Mālavagauḷa — Janyarāga Mecabauḷī[12]
Umātilaka — Triputa tāla — Vyaṅkaṭamakhī
śā śa ṁa ġa ṙi śa / śa ni dha pa pa ma ga / ga pa dha dha ṙi ṙi ṙi /
śā, dha dha śā / ṙi ṙi ġa ġa ṗa ṁa ġa / ṙi ġa ṗa ṁa ġa ṙi śa/
ṁa ġa ṙi śa ni śā / śa ni dha pa pa ma ġa / pa dha ni dha dha
pa pa / ga ga pa pā pā //

sā ga ri ga ri ga / pa pa dha pa pa ma ga / ga pa dha ṙi ṙi
til lleva • na ka li / tā • • vā • • sa / ci daṁ • ba re

śa dha / śā śa dha ṙi ṙi śa / dha ri śa dha śa ṙi ġa /
• • / • sa go • • • / vin • da ma khi nā • /

dha ṗa dha ṗa ṗa ṁa ġa / ġā ṙi ġa ṗa ma ġa / ṙi śa ni śā śā/
gām • bi ka • su ta / veṅ ka ṭā • dhva ri / ra ci • na lle/

ṙī ġa ṙi śa ṙī / ṙi śa ni dha pa dhā / ni dhā pa pa ma ga /
me di nī • jā / • • di van • dā / bi ru dāṅ • • ka /

ga pā dha pa dhā / ṙi śa dha śā śā / ṙi ṙi śa ṙī ġā /
u mā ti la ka / pra ban • • dhu / tī • nni rā gā /

[12] S.S.P., part 1, p. 141-42.

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ġa ġa ṙi ġa ḋha ṗa ḋha / ṗa ṁa ġa ṁa ġa ṙi ṡa / ṡā ṙi ṡa ṙi ġa ṗa /
tī • nni tā • • • / • • ḷa re • re • / te na te na te n /

ṁā ġa ma ġa ṙi ṡa / ṡa ni dha pa pa ma ga / pa pa pa dha ṙi
nāṁ te na te na • / te • na te na te na / tut kut kut kut kut

ṙi ṡa / ṙī ġa ġa ṗa ṁa ġa / dha ṗa dha ṗa ṗa ṁa ġa /
kut kū / dhoṅ gi ṇaṁ • gi ṇa / ta kat kat kat git gīt gī /

ṗa ṗa ḋha ṗa ḋha ṡā / ṡa ni ḋha ṗa ṗa ṁa ġa / ṙi ṡa ṙi ṡa
ma da na ma da ve / daṇ • ḍa khaṇ • ḍa na / gaṇ ḍa me •

ni .dha pa / pa ma ga ma ga ri sa /
ru ṇ • / ḍā • va dā • • ru /

ṡā ṡa ṁa ġa ṙi ṡa / ṡa ni dha pa pa ma ga / ga pa dha dha ṙi ṙi ṙi /
ṡā , dha dha ṡā //

(2) *Śrirańga prabandha* — According to the Ratnākara it has all the six aṅgas and is in 4 rāgas and 4 tālas and ends in pāṭa. In this work 1 rāga and 1 tāla are given.

Mālavagauḷa — Bauḷī
Śrīraṅga prabandha - Ekatāla - Vyaṅkaṭamakhī[13]

pā dha pa ga pa dha ṡa / ṡā ṡā ṙi ṡa ṙi / ġā ṙi ṙi ṡa ni ṡā /
ud dha ta ri pu ja na / vid dhat ta pa nap / pad dha ti re • re /

dha ṡa ṡā dhā pā / ni dha dha pa dha dha pa ga / ga pa gā gā gā /
pra pañ • • ca / ssū • • tra dhā • • ra / ja ga dā dhā ra /

ṙi ṙi ṡa ni ṡā ; / dha dha pā dha pa pa dha / ġa ṙi ṙi ġa
kgi ri dhi • rā / pa va nat ta nu bha va / kan • dha ra

ṙi ṙi ṡa ni / dha pa dha ni dhā ; / ga pā pa pā pa pa /
ban • dhu ra / san • dha ru re / ta gun da tak ku ku /

pā pā dhā dhā / dha ṡa ṡā dha ṡa ṡā / dha pa dha ni
tak kun dhat dhī / ta gun dat ta gun da / jjeṁ tari gun tari

[13] Ibid., p. 198.

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dha dha pa ga / pā ; gā gā / ri ṙi sa ṇi sā ; / sā ; ṙī gā/
je je ki ṇa / ki rra ṭṭa / kki ṇa ki ṇa jaṁ / mā pad dhe /

pā dhā nī ṡā / sa ri sa ri ga pa pa dha / ga pa pa dha pa dha
ssā ṙī gā mā / ma pa pa dha dha ṡa ṡa ri / dha ṡa ṡa ṙi ṡa ṙi

ni ṡa / dhā ġā ġa ġa ġa ġa / ṙi ṡa ṙi ġa ġā ; / ṗā ġā ġā ġā /
ġa ṡa / te nat te na te na / te • • • nāṁ / te • nāṁ • /

ṙi ṙi ṡa ni ṡā ṡā / dhā pā dhā ni sa / dha pa dhā ni dha
tte • • • nāṁ • / go vin dā dhva ri / su ta veṅ ka ṭa

dha pa / ga pa pā dha pa pa dha / ṙī ṡā ṙī ġā / ġa ḋha ḋha
ma khi / ku ru nik ka ri na le / śri • raṅ ga / pra ban •

ṗa ġa ṗa ṗa dha / ṗa ḋha ṡa ṡā , ṗā // dha pa ġa ġa ṙi ṡa /
dha ma va dhā • / • • ra yā śrī // raṅ ga • svā • mi /

ġa ṙi ṡa ni dha dha pa ga / pā dha pa ga pa dha ṡa / ṡā ṡā ṙi
jī • • vu jī • • vu / ud dha ta ri pu ja na / vid dha tta

ṡa ṙī / ġā ṙi ṙi ṡa ni ṡā //
va na / ppad dha ti ri • re //

(3) *Prabandha* — There is no separate prabandha of this name in the Ratnākara. It can be said to be akin to the kaivāḍa with meaningless syllables although there is no ābhoga in it.

(A) Mālavagauḷa — Gauḷa
Prabandha - Jhampa tāla - Vyaṅkaṭamakhī[14]

pa pa ṡa ṡa ṡa ṡā ṙi ṙi ṙi / ṡā ṙi ṙi ṁa ṙi ṡa ni ṡā /
tka tka toṅ • gi ṇat toṅ • gi / ṇat toṅ • gi ṇaṁ • gi ṇā /

pa pa ṙi ṡa ṙi ṡa ni ṡa ni pa / nī pa pa ni pa ma ga mā /
dhā dhā dgu dhā dgu dgu dgu dgu dgu/ tad dhi mi ki dhi mi ki ṭā /

ri ri mā ri ma ma pā pa / ma pa ṡa ṡa ṡa ṙi ṡa ni ṡā /
jga jga jeṅ tra jga jga jheṅ tra / jga jga jheṅ • tra jhen • ki ṇā /

[14] Ibid., p. 169.

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ṙi ṙi ṗa ṗā ṗā ṡa ṡa ṡa / ṙi ṡa ṡa ni pa pa ma ri sā /
ṭhkaṇ kaṇ ka ṇāṅ git ta ta ri / ṇaṁ • ṇaṁ • gi ṇaṁ • gi ṇā /

Jāvaṭa

ṗa ṗa ṗa ṗa ṁa ṗa ṁa ġa ṁā / ṙī ṙi ṡa ṡa ṙī ṁa ṁa ṗa /
tud gut gut gut gu toṅ • gi ṇa / ttoṁ toṁ • gi ṇa ta ta ri /

ṙī; ṡa ṙi ṙi ṁa ṙi ṡa / ṙi ṡa ni ṡā ṡā pa pa pa /
jheṁ • jheṁ • jheṁ • ki / ṇaṁ • ṇa ṇaṁ git tka tka tka /

pā; sa sā pa ma pa / nī pa ni ṡa ṙi ṡa ni ṡā /
tāṁ • tad dhi mi ki / tad dhi mi ki dhiṁ • ki ṇā /

ṙi ṙi ṁa ṙi ṁa ṗā ṗa ṁa ṗa/ ṅi ṗa ṗa ṁa ṙi ġa ṁa ṙi ṡā/
ṭhka ṇka ṇka ṇka ṇka ṇāṁ ṇaṁ • gi/ ṇaṁ • ṇaṁ • gi ṇaṁ • gi ṇa/

ṙi ṙi ṁa ṙī ṙī ṡa ṡa ni pa/ ma pa ṡa ṡā ṡā ṙi ṙī /
tta ta ri tad dhi mi dhi mi ki/ toṅ • gi ṇaṁ gī ṇa ṇaṁ/

rī pa pa ma ri sa ni ṡā / pa ṙi ṙi ṙi ṙi ṡa ṡa ni pa/
gi ṇa ṇaṁ • ṇaṁ • gi ṇā / ta ḍhiṁ ḍhiṁ • ḍhim • ḍhiṁ • ku/

ṡa ṡa ṡa ni pa pa ma ri sā / pa pa ṡa ṡa ṡa ṡā ṙi ṙi ṙi/
ḍhiṁ • ḍhiṁ • ku ḍhiṁ • ki ṇā / tka tka toṁ • gi ṇat toṁ • gi/

sā ri ri ma ri sa ni sā //
ṇat toṁ • gi ṇaṁ • gi ṇā //

The term jāvaṭa used here for a part of the song is new, it is not available in musical treatises. But P. Sambamoorthy writes that 'jāvaḍa' is the deśī (regional) term which denotes the latter part of the song of the medieval period.[15]

(B) There is another song of the name 'prabandha' which has pada and pāṭa.

Rāga Gaurī

Prabandha - Dhruva tāḷa - Pt. Rāmānanda Yati

dha pa ma ga rī pa ma gā ma ga ri sa / ga ri sa ṇi ḍhā ṇi sa
ja ya ja ya viś ve • śa pra ṇa yi ni / ja ya ja na ni śri ta

[15] A Dictionary of South Indian Music & Musicians, Vol. II, p. 248.

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ri sa ṇī rī, /ṇi ga ri sa sa ri ga ga ma ga ri sa sa ri /
ja na ni dhe/ ni dhe • hi ma yi ka ru ṇā • • • ma yi /

ga ma pā ri ma ri ma pa ni śa ri ri śa/ śā ri śa śā ri śa ni dha pa ; /
ka ru ṇā ma yi śa ra ṇā • ga ta pa ri/ pā la na lā la na ra si ke /

śā sa ni dha pa dha dha pa dha nī dha pa / pā dha dha pa ma pa
haṁ sa vā • ha kaṁ • sa ni ṣū tha na / saṅ • kran da na su

dha pa pa ma ga rī / ri sa ri pā pa rī, ri ga ri ri sa /
ra va ra ma ku tā / kha ci ta rat na pu ñja ra • ñji ta /

sā ri ga ri sa sā ri ri sa ni sā / pa dha pa sa sā rī pa ma
ma ñju ḷa pa da kañ ja • dhva ya man / dā • • ki nī sun da ra

ga ri sa sa / ma ri ma pā dha pa dha śa ni dha pa pā / ma dhā ;, pā ;,; /
su vi ma la / sa li la pū ra pa ri va la yi ta kā / • śī • /

ma pa ma dha pa dha śā, śa śā śa ri / śa ni dha ṙi śa ṙi śa ni
pu ra va rā • la vā la ka lpa la / te • • su la li te •

dha ma dhā ; / pa ma dhā ; dha dha ma pā, pā / pa pa ri rī,
• su jā / ta su dhā ka ra ka lā laṅ / kṛ ta ka ce

pā pa pa ri rī, / pa dha ni dha ma ma pa dha pa pa ma ga sa ri /
cam pa ka ru ce / su ru ci ra ta ra ka ra ki sa la ya ta la /

ga ma pa ma ga ri ma ga ri sā ; / sa ri sa ri pāpa pa sa ri ga ri rī /
yu ga vi ni hi ta ma ni da rvī / ni ra pā • • ya su kha • • • • /

sa ri sa ri pā pa pa sa ri ga ri ri sa / ga ma ga ri sa ri ga ma ga
ka ra pā • • ya sa sa mu dañ • ci ta / kāñ • • • • • ca na ka

ri rī ; / sa sa sa sa sa sa ma ma ga ma pā pa pa / ri ma pa śa śa
la śe / ku la śi kha ri ma hā • • • rā ja ku / mā • • • •

ni dha ni śa ṙi śa ni śā / ni śa ṙi ni śā ṁa ġa ṁa ġa ṙi ṙi śa śa /
ri gau • • • ri • • / pra cu ra ra ṇa d bhū • •, • • ṣa ṇa/

ṁa ġa ṙi śa ni śa ṙi śa ni śa ṙi śa ni dha / nī śa ni dha ni śa
bhā • ṣa ṇa ga ti vi la si ta ta ta pa ri / ve śa ṇa ma ya sa

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ni dha ni śa ni dha pa / dhā ni dha pa dha ni dha pa dha ni dha
mu di ta ja la ka ṇa / rū śa ṇa va ca vi lu ḷi ta sa da

pa ma / pā dha pa ma pa dha pa ma pa dha pa ma ga / mā pa ma
la ka / rā ji ta mu kha ma du ri ma vi bha va pa / rā ji ta

ga ma pa ma ga ma pa ma ga ri / gā ma ga ri ga ma ga ri ga
ta ma sa ma dhu pa vi ka ca sa / ro ru ha yu ta ka ma li ni

ma ga ri sa / rī ga ri sa sa sa sa sa sa śa śa śa / śa śa
vi la sa du / ro ru ha ta ṭa vi sṛ ma ra na va mṛ ga / ma da

dha ni śa ṙi ṙi śa ni dha pa dha sā / śā ni dha dha ni dhā pa
ma la ya ja gha na ghu sṛ ṇa sa mu / llā si ni sa ha ja smi

ma ga ri sa ri / ma ri ma pā dha ni dha pā pa ma pā / ma ri
ta va da ne • / ni bi ḍa nī la ci ku ra pra ka ra / sphu ra

ma pā dha dha śa ni dha ni dha pā / ri ma pā ; dha dha pa ma
da man da nan • da na ku su ma / nbhra ma rī ka la ka la

ga ri rī / ma ri ma pā dha śa ni dha pa ma ga rī / ma ri ma
la ha rī / pri ya di dai ka vi ha ra na ṇa ga rī / pra ṇa va

pā dha śa ni dha pa ma ga rī / ma ri ma pā , dha dha pa ma pā , pa /
sū na ra sa sa ra sa ja ri / pra gu ṇa mā ṇi • kya dhu rī ṇa /

dha pā dha pā pa ma mā pā ; /ma ri ma pā pa dha dha pa ma pā , dha /
gha ṇa sva ṇa tkā • • cī / ka li ta ci tra ce • • la cā ru /

sā ; dhā ; pa dha śa ni dha pa / pa dha śa ni dha pa pa dha śa
cā mī ka ra da rā • • / bha ra ni tam • ba bha ra ni

ni dha pa pa dha / pā dha ni dha pa ma pa dha pa ma ga rī /
tam • ba bha ra / man dha ra ta ra ma da ga ja ga ma ne /

pā pa pa ri pa pā , pa rī , ri / ma ga ri ga ma pa ma ga ri sa
śrī ka ra ke • yū ra hā ra / pa da ka dā • • ṭaṅ • • ka

sā ri sa / śā ṙi ġa ṙi śa ni śa ṙi śa ni śā śa / rī ma pā dha
kaṅ ka ṇa / nū pu ra ji ta ma ra ka ta ma sā ra / kī ra mau •

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dha ni śa ṙi śa ni śā / ni śa ṙi ġa ṙī ṙi śa śa ni ṙī ; /
kti ka ku la śa ka lī / kṛ ta ha ri dan ta ra ti mi re /

ṙi ġa ṁa ġa ṙi śa ni śa ṙī śa ni śā / śa ni śa ni dha pa ni dha
ni khi la lī • ka ja na na pra ḷa ya / sthi ti ni dā • na ni ja

pa ma pā ; / dha pa dha nī śa dha nī śa dha nī śa ṙi / śa ni śā
na ya nāṅ / ca la vi lā sa vi dhū ta ku va la ya / su ṣa me

pa ni dha pa ma ga rī ; / ri ri pā pā ri ri ri ri
dhu ri di vi ja va dhū / tgi tgi dhāṁ dhāṁ tī tgi tgi tgi

pā pā / dha dha dhā pa ma ga ri ga ma ga ri sa ri / pa pā
dhāṁ dhāṁ / tga tga dhoṁ ta ri ki ṭa ta ri ki ṭa ta ka / dha ṇe

pa ri ri pa pā pa gā ; / ma ga ri ma ga ri gā ; ma ga ri sa /
ku ta ka dha ṇe ku tāṁ / ta ki ṭa dha ki ṭa tāṁ [illegible] ki ṭa /

dha pa dha nī śa dha ni śa ṙi śa ni śā / sa ni dha pa ma ga
tka tka dhā ḷāṁ • dha ḷā • ṁ ta ri tā / jga jga jga jga jga jga

rī ga ma ga ga rī / sa ri ṇī ḍha pa ṇī sa ṇi sa ri sā / ri ri
jhoṁ ta ri ga ga rī / sa ri nī dha pa nī sa ni sa ri sa / ri ri

pa ma ga ri ma ga rī ga ri sā / sa sa sa sa sa sa dha ni śā śā
pa ma ga ri ma ga rī gga ri sā / sphu ṭa pa ṭu ta ra na ṭa nā nan

ṙi śa / ni sa ri ri sa ni ni dha pa ma pā, dha / śā ni dha pa
di ni / ka la ya rā • • mā • • • nan da / van dạ na ma

ni dha dha pa ma ga ri sa ri / dha pa ma ga ri pa ma gā ma ga
bhi van • di ta bhu va ne • / ja ya ja ya vi śve • śa pra ṇa

ri sa / ga ri sa ṇi ḍhā ṇi sa ri sa ṇi rī sa /
yi ni / ja ya ja na ni śri ta ja na ni dhe • /

(4) *Kaivāḍa Prabandha*

Harikedāra gauḷa - Nārāyaṇa gauḷa[16]
Kaivāḍa Prabandha - Maṭhya tāla - Vyaṅkaṭamakhī

[16] S.S.P., Part III, p. 662-64.

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Pāṭava Khaṇḍa

sa sa śā ni śa ni ni dha pa /
tod gi ṇāṁ dhi mi dhi mi ki ṭa /

ma pa nī dha ni śā śā /
toṅ • gi ṇaṁ • gi ṇṇā /

ṙī ni śā śa ni ġa ṙi śa /
tat ta ḍhiṅ gu ṇa ka ki ṇa /

śa ṙi ni śa ni dha pa dha pa ma /
ṇga ṇga ṇga ṇga ṇga ṇga ṇga ṇga ṇga ṇga /

ni ni śa ni dha pa ni ni śā /
dgi dgi dāṁ • dāṁ • dgi dgi dāṁ /

ṙi śa ṙī ṁa ġa ṙi ġa ṙi śa /
dhi mi tad dhi mi dhi mi ki ṭa /

ṙi ṙi ṙi ṗa ṁa ġa ṙi ġa ṙi śa /
dha dha dhad gud gud gud gud gud gud gu /

ni dha pa ma ma ga ri ga ri sa /
toṁ • toṁ • toṁ • toṁ • gi ṇā /

Jāvaṭa

śa śa śa śa ṙi ṙi ṁa ṁa ṗā / ṁa ṗa ḋhā ṁā ṗa ṁa ġa ṙi /
tut tgu tgu tgu tgu tgu tgu jheṁ / ta d dhi nnuṁ dhi mi ki ṭa /

ṗa ṁa ṁa ṗa ṁa ġa ṙi ġa ṙi śa / śā ni dha nī śā śā /
ku ta ki ṭa kiṭ ṇa ta ha ki ṭa / ku rra ṭ ṭa kkiṇ ṇāṁ /

ni ni śā ni śa ni ni dha pa / dhā mā pā nī dhā /
ku kun dat ta gun da dhi kun da / jhaṁ trajh jhaṁ • trā /

ni ni ni śā śa ni ġa ṙi śa / śā ni ni śā śā ; /
ta ḍhiṁ • ḍhik ku dhiṁ • ku ku / jhaṁ ta • ṙit ttā /

śa ṙi ni dha pa dha ma pā pa / ni dha ni śa śa ṙi ni śā śa /
ta ṇa ki ṇa ta ri dha ṇe ku / jha jha ki ṇa ta ri dha re ku/

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ṇi ṙī ṙi ni śā sa śā / ri ma pa dha mā pā ; /
ta re ku dhi re ku tā / jhaṁ • ta ri kun tā /

śā ṙi ṁa ġa ṙi ga ṙi śa / ṙi ṁa ṁa ṗa ṅi dha ṅi śa ṅi ḋha /
ta haṁ thi mi dhi mi ki ṭa / ta ku ḍhi ku toṁ • gi ṇaṁ • gi/

ṗa ḋha ṁa ṗa ṁa ġa ṙi ġa ṙi śa //
jga jga jga jga jga jga jga jga jga jga //

Ālāpa khaṇḍa

*ni ni śa ṙi ṁā , ġā , ṙī , ṙigāṙi śā, niśa nī , śaṙi śā,
kum bha ko • o • ṇe • • • • ma • • • •

ṙiġa ṙī, ġaṙiśa nī śaṙīśa nī ṙiśani dha dha ganī dha
• • • • • • • • • • • • • • • • • • • •

pa pā, pāśa śaśā, nī dha dhā dhani pā, ^{pa}ma ^{pa}ma pa ^{sa}ni
jha rā nityanivā • su re • • • a ba ri •

dha ni ni śā ;, śa niśaṙi mā ;, ṗadha ṁā ġa ṙi ṙiġāṙi śā ;,
• i yyā • • a • • • • • • • • • • • ā

śa nī , ṙi śā , ġa ṙī, ġaṙiśa ni śaṙīśa nī ṙi śa ni dhā
pta sā • • • • • • • • • • • • • • •

dhādhanīdha pā ; pa ^{pa}ma ^{pa}ma pa ni dha ni sā ;
• • • • raṅ gā pā • ṇi • • • re

Mudrā khaṇḍa

ṙī ṁa ṗa ṅi ḋha ṗa ḋhā ḋha / ṁā ṗā ṁa ġa ṙi ġa ṙi śa /
śaṅ ka ra mu ni ma ta pra / ti ṣṭā ba na ki • vi du /

śā ni ni śā ni ġa ṙi śa / śā śā ni dha pa dha ma pa /
go vin • dā dhva ri na • / gā am bi ka • • su ta /

ni dha ni śa ṙi ni śā śā / śa ni dha ni śa ṙi ṙi ṁa ṁa ṗa /
veṅ • ka ṭa ma khi can dru/ pa ri ra cin • • • nna • le /

ḋha ṁa ṗa ṁa ġā ṙi ġa ṙi śa / ni dha pa dha ma ga ri ga ri sa /
kai • vā • ra pra ban • dha / ma va dhā • • • • • ra ya /

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sa sa śā ni śa ni ni dha pa / ma pa nī dha ni śā śā //
tod gi dāṁ dhi mi dhi mi ki ṭa / toṅ • gi ṇaṁ • gi ṇṇā //

In this 'pāṭava' is a new term which like jāvaṭa is not found in treatises.

(5) *Sūḷādi*

Meḷa - Bhinnaṣaḍja Rāga - Bhūpāḷa[17]
Rūpaka tāla - Slow Tempo - Śrī Purandara Viṭṭhaladāsa

Sūḷādi

ga ri sa sa rī / sā ri sa ḍhā / sā ; sa ḍha / sa ri gā ga ri//
tan • • • de / yā • • giṁ / tā yi • / yā • • gi • //

ga ga pa pa dhā / dha ṙi ṙi ṡa dhā / pā dha pa ga ri / sa ri ga ri ri sa //
in • • • di / re • • • śa / ne • • • • / ye • na • ge • //

ga ri sa sa rī / sā ri sa ḍhā / sā sā ; //
tan • • • de / ya • • gi / ā • //

ga ri sa sa rī / sā ri sa ḍhā / sā sā ḍhā / sā ri ga ga ri //
ban • • • dhu/ vā • • gi / ba ḷa ga / rā • • gi • //

ga ga pa pa dhā / dha ṙi ṙi ṡa dhā / pā dha pa ga ri /sa ri ga ri ri sa //
rā • • • ma / can • • • dra / ne • • • • / ye • na • ge • //

ga ri sa sa rī / sā ri sa dhā / sā sā ; //
ta • • • de / yā • • gi / ā • //

ga ga pā pā / dha dha pa pa pā / pa dha ṡa dha dha pa /

dha dha pa pa pā / ga ga pa pa dhā / ṡā dha pa dha ṡa / ṡā ṡā ; //

ṡa ṙi ġa ṙi ṙi ṡa / ṡa ṙi ṙi ṡa dhā / pā, dha ṡa dha dha pa /
i • ha • • • / vā •• • gi / pa • ra • • • /

dha dha pa ga ga ri //
vā • • gi • • //

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[17] Ibid., Part I, p. 82-87.

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ga ga pa pa dhā / dha ṙi ṙi ṡa dhā / pā, dha dha pa ga ri /
rā • • • ma / can • • • drā / ne • • • • • /

sa ri ga ri ri sa //
ye • na • ge • //

ga ri sa sa rī / sā ri sa ḍhā / sā sā ; //
tan • • • de / yā • • gi / ā • //

ṙi ṙi ṙi sa dhā / pa dha ṡa dha dha pa / pā, dhapā, ga ga ri /
1. vi • • • dye / yā • • • gi • / bu • ddhi • • • /
2. di • • • kke / yā • • • gi • / de śa e • • • /

sa ri ga ri ri sa /
yā • • • gi • /
yā • • • gi • /

sā ; ri ri / sa ḍha sā ri ga / ga ri rī sā /
1. vi • dyā / • • pa ti • / ge • • • /
2. ra • kka / sān • da ka • / ne • • • /

sa ga pā pā / dha dha pa pa pā / pa dha pa dha dha pa /
dai • • va / vā • • • gi / gu • ru • • • /

dha dha pa pa pā /
vā • • • gi /
ga ga pa pa dha dha / ṡā dha pa dha ṡa / ṡā sā ṡā /
śrī • kṛ • • • / ṣ ṇa • • • / ne • • /

ṡa ṙi ġa ṙi ṙi ṡa /
svā • mi • • • /

ṡa ṙi ṙi sa dhā / pā, dha ṡa dha dha pa / dha dha pa ga ga ri //
yā • • • gi / bhū • • • mi • / yā • • • gi • //

ga ga pa pa dhā / dha ṙi ṙi ṡa dhā / sā;dha dha pa ga ri /
śrī • • • • / kṛ • • • ṣṇa / ne • • • • • /

sa ri ga ri ri sa /
ye • na • ge • /

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ga ri sa sa rī / sā ri sa dhā / sā sā sā //
tan • • • de / yā • • gi / ā • • //

Tisra jāti ragaṇa Maṭhya tāla - Madhya kāla

gā pa pā pa / dha pa dha / śā dha pā dha //
bo mmi na mma / la ku mi / de vi rā ji //

śā ṙi ṙi śa dha / dha pa ga / rī ga ga ri sa //
pe mmi na • • / ha sa nu / ho mma ga • • //

ga ri sa rī , / ri sa ḍha / sa ri ga ga ri sa //
ham • mi nā / ru • dra / man • du ga • • //

ga pa dha śa dha pa / dha pa ga / ri ri ga ga ri sa //
su ma na sā • • / re • lla / pa ri • vā • ra //

sā sa rī, / sā ḍha / sa ri ga ga ri sa //
ham mi nā / ru dra / hom • du ga • • //

gā pa pā dha / pā dha / śā dha pā dha //
nam ma svā mi / kṛ ṣṇa / kem̐ ja ḍa lla //

śā ṙi ṙi śa dha / dha pa ga / rī ga ga ri sa //
pem mi na • • / ha sa nu / hom ma ga • • //

sā sa rī , / ri sa ḍha / sa ri ga ga ri sa //
ham mi nā / ru • dra / man • du ga • • //

Dhruva tāla - Vilamba kāla

śa dha pa pa dhā / dha dha pa ga / ga ri sa ri //
dū • ra • da / lli • • • / yen • du • //

ga ri sa sa rī / ri ri sa ḍha / sā sā //
śi • ri • dā / go • • • / vin dā //

śā śa ġa ṙi śa / śa ṙi ṙi śa / śa dha dha pa //
ā ra da • • / ban • • • / • • dhu • //

pā dha śa dha pa / pa dha pa ga / ga ri sa ri //
dvā ra kā • • / vā • si • / yen • du • //

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ga ri sa sa rī / ri ri sa ḍha / sā sa ri //
śi • ri • dā / dro • • • / pa di • //

ga ga rī ; / sā ; / śā ; //
ge • • / • / • //

Tripuṭa tāla - Madhyama kāla

śa śa ṙi / ṙi śa śa dha // ga ga dha / pa ga ga ri //
an du • / vi • ṣṇu • // e tte • / e • tte • //

pa ga dha / pa ga ga ri // ri sa ri / ga ri ri sa //
e nde • / e • nde • // vi ṣṇu • / tā • ne • //

sa gā / ga pa ga ri // ri sa ri / ga pa ga ri //
a ttā / vi • ṣṇu • // i ttā • / vi • ṣṇu • //

ga ga dha / pa pa ga ri // ri sa ri / ga ri ri sa //
e tte • / e • tte • // vi ṣṇu • / tā • ne • //

ga rī / sā rī // sā sa / sa ḍha ḍha pa //
sva pu / na su // ṣu pti / da • lli • //

sā sa / sā ḍhā // sā , / ; ; //
jā gra / da lli // ā / //

śa śa ṙi / ṙi śa śa dha // dha dha pa / dha śa dha pa //
o pi • / op • pi • // o va • / no • ci • //

pa ga dha / pa pa ga ri // ri sa ri / ga ri ri sa //
ga va • / kṛ • ṣṇa • // sa ri • / tti • re • //

sa gā / ga pa ga ri // ri sa ri / ga pa pa ri //
a vā / ga • le • // ri yā • / ja • ga • //

ga ga dha / pa ga ga ri // ri sa ri / ga ri ri sa //
ma ya • / • • • • // ke • • / ji • vu • //

ga rī / sā rī // sā sa / sa ḍha ḍha pa //
sva pu / na su // ṣu pti / da • lli • //

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sā sa / sā ḍhā // sā , / ; ; //
jā gra / da lli // ā / //

Ekatāla - Druta kāla

; ga pa / dha śā , /dha dha pā / dha śa śa śa /
na ra / ha rī / a na la / tto • • ttiya /

śā śa śa / ġa ṙi śa śa / ṙi śa dha pa / dha dha pa ga /
ke ḷi ya / śi ri sa • / kan du ra ge / mañ • ca da /

ri ga ri sa //
dhu ni • • //

ga ri sa ri / ri sa ḍha ṇa / ḍha sā ri / ga pa ga ri /
ka ra vi tta / vi ri ñce na / kai lā gu / hī • lla ve /

ga pa dha śa / śa śa dha pa / dha dha pa ga / ri ga ri sa /
bha ra ta ha / nu ma ni ṭṭu / a • • nge / dhā • • ṭi /

ḍha ṇa ḍha sa / sā ; //
ka ra vi ttā / • //

pa pa pa pa / dha dha pa ga / ga pa dha śa / śa śa śa śa /
ga ru ḍa nu / ra gi va re / vi ri ge no / ḍa de ni nna /

ġa ṙi śa ṙi / ṙi śa dha pa //
to ra ge no / no • bha kta //

dha dha pa ga / ri ga ri sa / ga ri sa ri / ri sa ḍha ṇa /
pa ra tan tra / śrī • kṛ ṣṇa / ka ra vi tta / vi ri ñce na /

dha sā ri / ga pa ga ri / ga pa dha śa / śa śa dha pa /
kai lā gu / ho • lla de / ya ra ta ha / nu ma ni ṭṭu /

dha dha pa ga / ri ga ri sa / ḍha ṇa ḍha sa / sā ; //
a • • ṅge / dhā • • ṭi / ka ra vi ttā / • //

There are seven tālas in sūḷādi prabandha but here only five — rūpaka, ragaṇa maṭhya, dhruva, tripuṭa and ekatāla — are given.

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KIŚORĪCANDRĀNANDA CAMPŪ LAHARĪ

Campū

(1) Song which begins with 'ka' —

kī halā re, kahita nuhaī bhārati re,
kāli jā dūraru sakhi, kaḷanā kalā mo ākhi
kaḷā indibare ārati re // ghoṣā //
keḷī kadamba latāra, koḷe kī syāmaḷatāra tejase rabi sutāra tīre,
kampi mora kaḷebara, hoī galā āra pāra jāhā ku ḍaraī tara tire //
pada //

(2) Campū of Chānda rīti—

cāhiṁ cāhiṁ to saraṇi kakumaku re tarunī
citrārpita parithiti basi,
citra maṇili mu tote, cāhiṁ jā atarakite
cāri cakṣu misāilu āsi re, calāpāṅgī
candraru cipuḍi sudhā jhari,
ciratṛsitara muhke bhari,
cāturya kṛpāḷu guṇanidhi rasilu ki prāṇa,
ghenili mu ete sari kari re /

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CHANDA

SECTION A

A GENERAL INTRODUCTION TO CHANDA AND ITS RELATION TO PROSE, POETRY, TĀLA, INSTRUMENT AND MUSIC

In the history of world Literature, the concept of chanda, the development of various chandas and the tradition of chanda are the unique contribution of India. Not only the Vedas, the epics, Purāṇas and poetry, but also the śāstras and lakṣaṇagranthas of various sciences and arts have been composed in a metrical form.

The main purpose of the present section is to show the connection between chanda and music, hence, after giving a general introduction to chanda it is necessary to go into its connection with the related fields of prose, poetry and tāla.

Vāk (Speech) and Kāla Tattva (Time Element)

According to the Indian philosophical tradition, the four types of vāk (parā, paśyantī, madhyamā and vaikharī) are the cause of the entire world. Of these the first three are subtle and unmanifest and through them the revelation of knowledge takes place in the consciousness. Vaikharī is gross and manifest and is the basis of worldly transactions. Bharata has expressed the importance of vāk in these words—

vāṅmayānīha śāstrāṇi vaṅniṣṭhāni tathaiva ca/
tasmādvācaḥ paraṁ nāsti vaghi sarvasya kāraṇam//[1]

All the śāstras are made of vāk and grounded on vāk hence nothing is outside it. Vāk is the cause of everything.

Nāda is the source of all verbal activity, be it in the form of music or language. Nāda in music is more subtle than nāda in language. Music is produced from pure nāda (sound) but, between nāda and language, which is the medium of transactions, there are several steps. The gradual transformation of nāda from subtle to gross and the order of the entire worldly transactions through it is expressed thus by Śārṅgadeva—

nādena vyajyate varṇaḥ padaṁ varṇād padādvacaḥ/
vacasā vyavahāro'yaṁ nādādhīnamato jagat//[2]

From sound letters, from letters words, from words speech or sentences (vacas) and from speech language is born. Worldly transactions take

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[1] N.S., 14,3.
[2] S.R., 1,2,2.

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place through language or speech and hence the entire world is dependent on sound.

The language of words cannot be made sense of without learning but the language of pure sound requires no training. Words are the gift of the intellect while sound is the revealer of the mind. Primarily, in the one there is artificial development, and in the other there is natural expression. Understanding the one requires an effort of the intellect, the other enters straight into the heart and brings about absorption, 'colours' and pervades the mind.

Just as the 2 halves of a seed, these are the two halves of Vāk principle — varṇātmikā vāk (syllable speech) and nādātmikā vāk (which is of the nature of pure sound). In speech there are meaningful words, the expression of meaning or thought is important in it. In nādātmikā vāk, since there is only sound the direct expression of feeling is primary in it. The line of demarcation between the two is very subtle. Going a little this way or that way means entering each other's field. Since in both the main medium of expression is sound, there is a very close relationship between these two.

The manifestation of nāda (sound) takes place in space and time but of these the time element is inextricably united with pure sound. The production, propagation and comprehension of sound take place in time. If the time element takes the shape of a regulated, continuous tempo it becomes laya and builds music, tāla and chanda (metre). If its tempo is not regular it remains ordinary speech and is called prose. If this prose becomes a little laya-bound and acquires gandha (whiff or trace) of vṛtta (metre) it is called 'vṛttagandhi',[3] which is a variety of prose. This has been given the names 'gadyachanda' and 'gadyakāvya' in modern Hindī Poetry.

Bharata has referred to the speech element as 'śabda' and to the time element as 'chanda' in a very wide sense —

chandohīno na śabdo'sti na cchandaśśabdavarjitam/[4]

There is no sound which is outside time measure and no time measure without sound. Here Bharata has indicated an extremely subtle truth. A little thought is enough to understand that sound is not possible without time, but why cannot time be measured without sound? Time is boundless and it is impossible to have knowledge of it. It has to be divided into segments in order to be perceived. Division requires actions. Sound is indispensable for action however subtle it may be. Even in the movement of an ant there is sound but human ears cannot grasp it.

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[3] Ibid., 4, 184.
[4] N.S., 14, 45.

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Time which is of the form of consciousness is known through the beating of the heart. When it is normal we do not hear it but when it becomes loud we can hear it by applying the ear.

Thus these two elements — Vāk and Kāla combine to produce Nāda which is the basis of the functioning of the whole universe.

The Relation of Music with the Concept of 'Sat', 'Cit' and 'Ānanda'

In Indian Philosophy the whole universe has been regarded to be pervaded by Vāk, Prāṇa (Life) and Manas (Mind). Connected with this is the notion of Sat, Cit and Ānanda. Vāk is related with sat, prāṇa with cit and manas with ānanda. Action is related to sat (Being), knowledge to cit (Consciousness) and desire to ānanda (Bliss) and cit is regarded as greater then sat and ānanda as greater than cit. In Music the tāla element which is primarily action can be related to sat, the pada element which, because it is designative can be said to be of the form of knowledge, to cit, and the svara element which is primarily experience, to ānanda. Knowledge is obtained from action, and bliss from knowledge; therefore in music tāla, pada and svara — this order of practice has been regarded as best. The purpose of tāla in which action is primary, is the division of time. This requires pada (words) whether it is meaningful or meaningless. So sa, ri, ga and other syllables are used. By means of these svara (tonal element) is expressed. The definition (of music) 'svaratālapadātmakaṁ' follows the order of expression, at the level of experience, the order 'tālapadasvara' is meaningful.

In language, the basis of poetry, svara i.e. the ānanda element is present but in comparison with music it is in a lesser measure and hence the experience of bliss through it is not as great as it is through music. When it is combined with the appropriate svara (melody) it gives boundless bliss. Because of the prominence of the ānanda element Gāndharva or Music is regarded as the greatest of arts and is described as 'saccidānanda' 'nādabrahma' etc. making it comparable to Brahman.

The Relation between Poetry and Music

Poetry and Music are like the twin children of one mother since both have their origin in sound. Of the 2 forms of sound — (1) syllabic form and (2) tonal form, poetry results out of the first and music out of the second. So pada (words) is important in poetry and svara (tone) in music. In poetry there is pada which is expressive of meaning and rasa, but svara and tāla cannot occur in a vacuum and so pada has been accepted as their basis in music also. Thus Bharata has said—

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gāndharvaṁ yanmayā proktaṁ svaratālapadātmakam /
padaṁ tasya bhaved vastu svaratālānubhāvakam //[5]

Hence the element of pada is common to poetry and music.

The Analysis of 'Pada'

We have been asserting above that pada is primary in poetry and svara in music and now we have said that pada is common to both. There is a seeming contradiction here but actually there is none as 'pada' is a very wide term. According to Bharata all that is related to letters (vowels or consonants) is included within pada — "yat syādakṣarasambaddhaṁ tatsarvaṁ padasaṁjñitam'.[6] The Gāndharva of Bharata consists of both meaningful and meaningless pada. In the gītakas there are words of praise addressed to the gods which are meaningful. At the same time there are meaningless syllables, such as jhaṇṭuṁ, diṅgle, etc. which are inseparable parts of gītakas. Thus in music the meaningless syllables, the solfa syllables such as sa ri, ga, vowels such as a and ā, jhaṇṭuṁ, noṁ, toṁ, tanana, as well as meaningful words constitute pada. In nāṭya (dramatic art), the abhinaya-based poetry, pada is all important, hence in the beginning of the Chanda chapter Bharata has laid emphasis on the special effort put into vācika abhinaya (representation through speech), because its basis is pada which is more effective when it is metre-bound — "vāci yatnastu kartavyo nāṭyasyaiṣā tanuḥ smṛtā".[7]

In the Dhruvā chapter also Bharata has reflected on pada. There, taking pada in a wide sense to include meaningful and meaningless letters, he designates the pada which is bound by metre, tāla and meaning as 'nibaddha' (bound) and pada which is devoid of this as 'anibaddha' (unbound).

Pada (text), Chanda (metre) and Padya (verse)

We have already stated that the svara element and time element are inseparable. In poetry the svara element is expressed in the form of pada and the time element in chanda. The body of pada in poetry is chanda because pada which is bound by chanda alone is called poetry—

nānāvṛtta viniṣpannā śabdasyaiṣā tanuḥ smṛtā//[8]

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[5] Ibid., 32, 27.
[6] Ibid., 28.
[7] Ibid., 14, 2.
[8] Ibid., 44.

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Pada structure is said to be of two types—

padabandhāḥ kartavyā nibaddhabandhāstu cūrṇā vā//
vibhaktyantaṁ padaṁ jñeyaṁ nibaddhaṁ cūrṇameva ca/
tatra cūrṇapadasyeha saṁvibodhata lakṣaṇam//
anibaddhapadaṁ chandastathācāniyatākṣaram/
arthāpekṣyakṣarasyūtaṁ jñeyaṁ cūrṇapadaṁ budhaiḥ//
nibaddhaṁ tu padaṁ jñeyaṁ pramāṇaniyatātmakam./[9]

i.e. pada composition is of two types — cūrṇa and nibaddha. The definition of cūrṇa or anibaddha is that, in it, the number of syllables is not fixed and the words have been chosen with regard to meaning i.e. the order of words does not follow any particular type of gait or tempo but is like an ordinary prose sentence. Nibaddha pada consists of fixed syllables, with pauses and breaks and fixed measure. Explaining anibaddha pada Abhinavagupta has said 'idaṁ tu kevalaṁ paṭhana-karmatvād gadyamityucyate'[10]. Anibaddha or cūrṇapada is meant only for recitation and not for singing. Hence it is called prose. By the phrase 'paṭhanakarmatvād' he intends to rule out being bound by laya.

Here it is necessary to understand, the relation between metre and verse. Among the texts related to music Nāṭyaśāstra is the first work which contains an exposition of chanda. There the definition of chanda is —

evaṁ nānārthasaṁyuktaiḥ padairvarṇavibhūṣitaiḥ/
caturbhistu bhavedyuktaṁ chandovṛttābhidhānavat//
ṣaḍviṁśatiḥ smṛtānyebhiḥ pādaiśchandāṁsi saṅkhyayā//[11]

According to this, vṛtta which consists of meaningful words, adorned by syllables, and having four pādas (quarters) is called chanda. In this the word 'pāda' (quarter/foot) is important since only in vṛtta or chanda there are pādas, not in prose. 'Pāda' is formed by a fixed number of syllables or mātrās or by a fixed laghu-guru (short-long) order and is thus bound by rhythm. This is the difference between prose and verse and this is the main characteristic of chanda. Hence it is not wrong to assert roughly that there is not much difference between metre and verse because only verse is endowed with metre, not prose. Mānasollāsa states clearly—

padānāṁ niyamo nāsti chandoyatra na vidyate/
samāsapadabhūyiṣṭhaṁ tattu gadyaṁ nigadyate//[12]

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[9] Ibid., 38-41.
[10] Ibid., A.B., p. 234.
[11] Ibid., 14, 42-43.
[12] Mān., 16,4, 247.

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Saṅgītaratnākara also expresses the incompatibility between prose and metre in clear terms—

gadyaṁ nigadyate chandohīnaṁ padakadambakam/[13]

This is the reason why Bharata speaks of two types of verbal composition of which one is cūrṇā which is nothing but prose; but he has not counted prose in chandas or vṛttas. If he had intended to regard prose as chanda would he not have at least mentioned it among the varieties and sub-varieties of chanda? Being influenced by this chanda experts like Kedārabhaṭṭa, Jayakīrtikāra, Gaṅgādāsa, Kavirāja Viśvanātha and Jagannāthaprasāda Bhānu and writers like Raghunandana Śāstrī, Rāmacandra Śukla 'Sarasa', Avadha Upādhyāya and Paramānanda Śāstrī have either directly or indirectly not recognised any difference between metre and verse.[14]

Even according to the definition of metre by Western experts on metrics, the chief feature of metre is rhythm. In English poetry the structure of metre is dependent on the order of accented or stressed and unaccented or unstressed syllables which are formed by short (= ◡) and long (= –) syllables. The main orders are only two — ◡– and – ◡. By their combination 4 main metres are formed which are called iambic (◡), trochaic (– ◡), anapaestic (◡ ◡ –) and dactylic (–◡ ◡). The form and style of pronunciation of the English language are such that metres cannot be constructed in it on the basis of the number of mātrās, the number of syllables or the order of letters and hence the above mentioned method alone is prevalent. In these there is necessarily a fixed rhythm hence in their definitions the main feature of metre has been identified as rhythm.

Chanda in Instruments

In the gadya prabandha of Saṅgītaratnākara the definition of gadya itself is 'chandohīnaṁ padakadambakaṁ' (a group of words without metre). Even though later, even prose is said to have metre, it cannot find place in that class of metre to which verse belongs because so long as there is no fixed rule regarding the number of syllables or pauses, there is no determined flow or rhythm in prose. Between prose and poetry there is almost the same difference as there is between speech and music. Even in conversation the expression of meaning and feeling is mainly through svara but it is not called music. When svara becomes fixed and rhythm-bound it is called music.

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[13] S.R., 4, 184.
[14] For details see S.S. Ch. A., p. 11-13.

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By calling verse the gross body and metre its life, Dr. Gaurīśaṅkara Miśra has established the difference between the two and also indirectly accepted their inseparability by giving the example of body and life which cannot exist without each other.[15] If we look carefully, the difference between the two has to be accepted. There are two reasons for this. First, verse definitely consists of words and is a gross structure but metre is the definite and special rhythm which exists in it. Thus verse can be read and heard but metre can merely be experienced, as in music, svara is given to the ear but laya can only be subtly experienced. Hence svara and verse are given to sense but laya and metre can only be experienced by the mind. Secondly, verse definitely consists of meaningful words but for metre meaningful words are not indispensable, whereas all writers till the present day have either directly or indirectly regarded meaningful words as indispensable because hitherto only palpable forms embodied in meaningful words have been kept in mind while discussing chanda. In reality chanda is experienced subtly but the forms in which it is experienced have been themselves regarded as chanda. In this connection it is necessary to have a look at some definitions of metre.

> 'chand vah vaikharī dhvani hai jo pratyakṣīkṛta, nirantar taraṅgabhaṅgimā se āhlād ke sāth bhāv aur arth kī abhivyañjanā kar sake.'[16]

In this definition there are five points — vaikharī dhvani (manifest sound), manifested eternal rhythm, pleasantness, feeling and meaning, and expression. Dr. Śukla has given another simpler definition of metre — 'chanda niyamit mukha-dhvani-racanā hai.'[17] In this again vocal sound is important which means meaningful words as he makes clear in the following sentences—

> 'saṁsār meṁ anek prakār kī racnāyeṁ haiṁ. unmeṁ chand dhvaniracnā hai. dhvani-racnā saṅgīt meṁ bhī hotī hai, par vādyayantroṁ kī mohak-racnā chand nahiṁ hai. chand ke liye āvaśyak hai ki uskī dhvani manuṣya ki vāṇī se nirmit ho. manuṣya ki vāṇī meṁ jo kalātmak racnā ki jātī hai, use hi chand mānā jā saktā hai. itar dhvani racnāyeṁ chand se bhinna haiṁ'.[18]

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[15] Ibid., p. 13.

[16] "छन्द वह वैखरी ध्वनि है जो प्रत्यक्षीकृत निरन्तर तरगंभगिमा से आह्लाद के साथ भाव और अर्थ की अभिव्यंजना कर सके।" A.H.K. Ch., p.21.

[17] "छन्द नियमित मुख-ध्वनि-रचना है।" Ibid., p. 23.

[18] "संसार में अनेक प्रकार की रचनाएँ हैं। उनमें छन्द ध्वनि-रचना है। ध्वनि-रचना संगीत में भी होती है, पर वाद्य-यन्त्रों की मोहक-रचना छन्द नहीं है। छन्द के लिए आवश्यक है कि उसकी ध्वनि मनुष्य की वाणी से निर्मित हो। मनुष्य की वाणी में जो कलात्मक रचना की जाती है, उसे ही छन्द माना जा सकता है। इतर ध्वनि रचनाएँ छन्द से भिन्न हैं।" Ibid., p. 23-24.

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A third definition is as follows—

'chand vah layātmak, niyamit tathā arthapūrṇa vāṇī hai jismeṁ ābaddha hokar koī vākya yā vākyāṁś padya kā rūp dhāraṇ kartā hai.'[19]

Here too the special features are meaningful speech, sentence, part of sentence or in other words, meaningful words, hence, Dr. Miśra goes on to say — 'arthapūrṇa isliye ki saṅgīt bhī layātmak va niyamit hotā hai par usmeṁ arthavattā nahīṁ hotī. yahī arthavattā padya (kāvya) aur saṅgīt kā bhedak tattva hai.'[20]

Another definition goes as follows—

matta varaṇa yati gati niyama, antahiṁ samatā banda/
jā padaracanā meṁ milaiṁ, 'bhānu' bhanata soi chanda//[21]

From the rhyme and word construction (pada racanā) it is clear that here too meaningful words are intended.

Besides these, in other definitions too 'meaningful words' is indispensable. The reason for this is that all thought which has been bestowed on metre has been from the point of view of poetry. Practically no one has made an effort to study the existence of metre which is independent of poetry. The reason is crystal clear because the conception, construction and employment of chanda have been carried on only in the context of meaningful words. But after a study of Nāṭyaśāstra and practical experience of music it can be definitely said that metre exists independently of poetry or meaningful words also. We shall try to present our point of view here.

Bharata has discussed chanda mainly in two contexts — (1) in the context of meaningful words in 14th, 15th and 32nd chapters and (2) in Gāndharva in which meaningful words need not be there i.e. in the context of gīta and vādya in the 4th, 5th and 28th to 31st chapters.

In the discussion of the relation between laya, yati and pāṇi in tāla, Bharata has expressed the relation between chanda and laya in a different way as follows —

chandokṣarapadānāṁ hi samatvaṁ yatprakīrtitam//
kalākālāntarakṛtaḥ sa layo nāma saṁjñitaḥ/[22]

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[19] "छन्द वह लयात्मक, नियमित तथा अर्थपूर्ण वाणी है जिसमें आबद्ध होकर कोई वाक्य या वाक्यांश पद्य का रूप धारण करता है।" S.S.Ch. A., p.13.

[20] "अर्थपूर्ण इसलिए कि संगीत भी लयात्मक व नियमित होता है पर उसमें अर्थवत्ता नहीं होती। यही अर्थवत्ता पद्य (काव्य) और संगीत का भेदक तत्त्व है।" Ibid.

[21] मत्त वरण यति गति नियम, अंतहिं समता बन्द।
जा पदरचना में मिलैं, भानु भनत सोइ छन्द॥ Ch. Pra., p.1.

[22] N.S., 31, 370-371.

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Explaining this, Abhinvava has said that the rest period which is regarded as the basis of the equation between the time duration of one chanda and another; is the laya within the syllable, the word and the sentence.

> yasmādviśrāntilakṣaṇācchandaśchandontareṇa samaṁ
> tulyakālaṁ prayuktamiti vyapadeśo jāyate tenākṣaragataḥ
> padagataḥ sakalavādya(vākya)gataśca laya ityuktaṁ bhavati.[23]

The main purport of this is that the basis of the equality or difference between chandas is laya, in other words the main feature of chandas is their being bound by laya. Where there is no laya (rhythm), chanda (metre) is impossible, hence in literature verse is bound by metre, not prose. Only if prose is bound by laya in some way or other, can it enter the sphere of chanda. Being bound by laya is a characteristic feature of chanda but laya alone is not chanda. When segments of time are constructed with a constant tempo, it is called laya. When on the basis of the fixed units, short-long or laghu-guru laya is given a specific shape, then chanda is formed. Thus the function of laya is merely the division of time whereas that of chanda is to give the divided time a definite shape. Just as the inarticulate form of sound is nāda and the articulate form consists of letters, words, etc. the inarticulate form of time is laya and its articulate form is chanda.

But laya and chanda exist in meaningless words too. Nādabrahman (the Sound Absolute) expresses itself in music in the form of svara and laya because the main elements of music are two — svara and laya. Svara is sound whose original form is vibration, energy, vitality. It is manifested in time alone hence laya is even more subtle than svara. Without laya the existence of music is impossible, but without it chanda is also lifeless. When laya is manifest in a definite shape chanda is produced, whether there are meaningful words or not. In lalā lalā lalā lalā, lāla lāla lāla lāla, lalalā lalalā lalalā lalalā, lālala lālala lālala lālala, there are no meaningful words but chanda cannot be denied in them. Cannot lalā lalā lalā lalā be called the Pramāṇikā or the Mattaceṣṭita of Bharata ? Can one deny the existence of Samānī in lāla lāla lāla lāla ? Will lālala lālala lālala lāla not be called Dodhaka ? Listening to lalalā lalalā lalalā lalalā how can one resist calling it Toṭaka? Uttering lalālā lalālā lalālā lalālā is one not reminded of Bhujaṅgaprayāta ? Not accepting chanda in these can only be called pertinacity. In all the examples seen above there is rhythm and a defi-

[23] Ibid., A.B. p. 283-84.

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nite shape, hence they can be called chanda.

If the pursuit of svara can lead to the attainment of Brahman why cannot laya ? The bliss which is there in the incessant flow of svara, the same bliss, 'brahmānanda sahodara' (the twin of the bliss of Brahman) is experienced in the flow of pure laya. The experience of music is even more unconditioned than the experience of literature. It can be said that in literature chanda exists only in meaningful words but in music it exists even in meaningless words, in mere sound, and what is more, it is delightful, since the elements necessary for chanda — sound and rhythm — are the main media of expression and experience in music.

Hence we do not agree with the following statement of Dr. Puttūlāl Śukla — 'aisā vikṛt śabda jiskā koī sāmājik arth nahīṁ, sāhityik sṛṣṭi meṁ yog nahīṁ de saktā. ataḥ sāmājik dṛṣṭi se chanda meṁ sārthak bhāṣā hi vāñchit hai. yoṁ to 'aḍaṁ baḍaṁ' jaise nirarthak śabdoṁ se chand pūrā ho saktā hai par use 'laya chand' kahnā cāhiye, 'sāhitya chand' nahīṁ, anyathā saṅgīt ke 'boloṁ' yā 'paranoṁ' se chand kī sīmā alag nahīṁ ki jā sakegī. vyavahārātmak aur upayogātmak vicār ke kāraṇ 'āhlād utpanna karnā' chand kā prakṛt dharm mānā gayā hai. 'āhlād' manuṣya ki vikāsākaṅkṣa ki pūrti meṁ sahāyak hotā hai.'[24]

It is true that meaningless words do not take part in literary creation but in musical creation they have an extremely important place and they definitely delight the listener. Hence from the social point of view they too have as much importance as meaningful words. If this is not true how are listeners delighted by such meaningless phrases as noṁ toṁ, tanana, derenā, ritana of tārānās and by the strange combination of laya and chanda in the 'paraṇs' of mṛdaṅga and tablā? The delight given by meaningless syllables and sometimes the mere sounds emanating form the tablā also leads towards expansion of mind (elation) this is the experience of 'sahṛdaya' listeners of music. When Śrī Rāmakṛṣṇa Parvatkar, the son of the illustrious tablā player Layabhāskara Śrī Lakṣmaṇrao Parvatkar uttered the syllables of the tablā and demonstrated the various layas on the tablā, this writer has experienced a delight equivalent to the rasa experience described by Bharata—

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[24] "ऐसा विकृत शब्द जिसका कोई सामाजिक अर्थ नहीं, साहित्यिक सृष्टि में योग नहीं दे सकता। अतः सामाजिक दृष्टि से छन्द में सार्थक भाषा ही वांछित है। यों तो 'अड़ं बड़ं' जैसे निरर्थक शब्दों से छन्द पूरा हो सकता है पर उसे 'लय छन्द' कहना चाहिये, 'साहित्य छन्द' नहीं, अन्यथा संगीत के 'बोलों' या 'परनों' से छन्द की सीमा अलग नहीं की जा सकेगी। व्यवहारात्मक और उपयोगात्मक विचार के कारण 'आह्लाद उत्पन्न करना' छन्द का प्रकृत धर्म माना गया है। 'आह्लाद' मनुष्य की विकासाकांक्षा की पूर्ति में सहायक होता है।" A.H.K.Ch., p.23.

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śarīraṁ vyāpyate tena śuṣkaṁ kāṣṭhamivāgninā/[25]

Skilled players used to employ several chandas in the bols of the mṛdaṅga. The bols used are so structured that the chandas can be clearly perceived in them. We give two examples of such bols. The first incorporates the chanda bhujaṅgaprayāta (varṇa vṛtta) and the second gītāṅgī or jhūlnā (mātrika chanda).

Bhujaṅgaprayāta consists of 4 yagaṇas i.e. ISS is repeated 4 times—

I	S	S	I	S	S	I	S	S	I	S	S
bhu	jaṅ	ga	pra	yā	taṁ	bhu	jaṅ	ga	pra	yā	taṁ
kṛ	dhān	ka	tta	dhān	tā	kṛ	dhān	ka	tta	dhān	dhā[26]

This is one part of the whole bol sequence.

Jhūlnā — In one variety of jhūlnā there are 4 parts of 7 mātrās each; each part has sub-divisions of 3-2-2; and there is a pause after every 14 mātrās. The bols are as follows —

ta	ḍi	ta	/	ta	ḍa	/	ta	ḍa	//	ghe	te	ṭe	/	ghe ghe	/	te	ṭe	//
dhā	ge	nā	/	kḍā	n	/	tu	nā	//	ka	te	ṭe	/	dhā —	/	gha	ha	//
rā	—	ta	/	bi	—	/	jju	gha	//	ṭā	—	na	/	ghe ghe	/	na	na	//
dhā	—	ta,	/	ghe ghe	/		na	na	//	dhā	—	ta	/	ghe ghe	/	na	na	//
dhā[27]																		

We do not agree with the above quoted assertion of Śrī Śukla that there is no chanda in the charming structures played on instruments. Even on instruments when strokes are repeated in a definite order there is the perception of chanda. In the 5th chapter of the Nāṭyaśāstra are given 10 instrumental compositions called nirgītas[28] in which Bharata has spoken of chanda. In them there are only meaningless words which are sung but because of the importance given to their method of performance on the vīṇā they are mainly instrumental compositions. In one of them called vaktrapāṇi, mattākrīḍā chanda can be seen. In the rest there is definite laghu guru sequence even though there are no corresponding chandas in the Saṁskṛta tradition. In all these there are 4-mātrā gaṇas and hence they are mātrika chandas whether they have been given specific names or not.

The use of particular chanda names or generally identifying

[25] N.S., 7,7.
[26] Tāla., Part 4, p. 14.
[27] Ibid., Part 3, p. 20.
[28] See Section B of the Dhruvā Ch. of the present work.

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chandas in instrumental music is absent now. The main reason for this is that today's musicians are knowledgeable only about music. One does not expect them to have knowledge of chanda or poetics just as one does not expect a poet to have practical knowledge of music. But unknowingly they make use of several chandas. There is no need to tell the chanda in singing and playing since for one thing, in music svara, tāla and laya are more noticeable than the words and for another in listening to music as in listening to poetry, it is the total effect which is enjoyed. If the knowledgeable listener can perceive the chanda, he will enjoy greater delight and if he points out a particular chanda in that part it will not be improper. But this depends of the chanda-knowledge of the listener or user of chanda. Still if one is inclined to see chanda in instrumental compositions, the following evidence is there of the definite use of particular chandas in the music of stringed instruments.

(1) Bharata, Śārṅgadeva, Kumbhā, etc. have spoken of 'dhātus' in connection with the method of vīṇā playing which are svaras born of specific strokes which enhance the music played on the vīṇā and increase its delightfulness.[29] While describing them the number of strokes and their laghu-guru order have been given but chanda names have not been mentioned. From this it is evident that they are varṇavṛttas. Yet on the basis of the descriptions we have matched them with suitable chandas.

Name of dhātu	Laghu-guru order	Equivalent chanda & text of occurrence
Ribhita	I I S (sagaṇa)	Rajanī, N.S., 32, 53.
Uccaya	I I I I S	Kamalamukhī, N.S., 32,69.
Niraṭita	I I I I I I S	Capalā, drutagati, N.S., 32, 101.
Hrāda	I I I I I I I I S	Maṇiguṇanikarakṛtā, N.S., 32, 188.
Kṣepa	I I (Bharata)	Puṣpa, Hema., 2,8; Vali, Jaya., 2,7.
	I S S yagaṇa (Śārṅgadeva)	Dhṛti, N.S., 32, 51.
	S I I bhagaṇa (Kumbhā)	Hṛdya, Jaya., 2, 14.
Pluta	I I I nagaṇa (Bharata)	Dṛk, Jaya., 2, 15.
	I S I jagaṇa (Siṁhabhūpāla)	Suvastu, Jaya., 2, 13.
Atipāta	I I I I (Bharata)	Dayi, Jaya., 2, 31.
	I S I S (Śārṅgadeva)	Jayā, N.S., 32, 61.
Atikīrṇa	I I I I I I I I I I (Bharata)	There is no corresponding
	I S I S I S I S I (Śārṅgadeva)	chanda in Metrics.

[29] N.S., Ch. 29, A.B., p. 95; S.R., 6, 124-25.

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In this connection a few points have to be specially mentioned. Of the two types of vīṇā — the body and the wooden vīṇā — Bharata has spoken of alaṅkāras for the body or voice and of dhātus for the wooden vīṇā or stringed instruments. Explaining this Abhinavagupta has called dhātus the alaṅkāras of the wooden vīṇā —

alaṅkārānantaraṁ ca dāravyā kṛtā uddiṣṭālaṅkārāḥ sandhātavyā iti dhātubhyaśca dāravyā vā lakṣyamāṇa śobhātiśaye anye vaicitryopajīvanena śārīryāmapyalaṅkārāḥ śakyayojanā ityabhiprāyeṇāha. dhātūṁścaiva nibodhateti. cakāreṇālaṅkāratvamapyeteṣāṁ samuccinoti.[30]

Having described alaṅkāras and dhātus separately Bharata has hinted at a very subtle point. If there is a meaningful text in song the form of the chanda gets automatically related to the text, hence even if there is a chanda in the melodic part attention is not paid to it, and hence in order to bring variety in it, alaṅkāras have been spoken of. On the vīṇā, since there are no words and there is only sound, the laya divisions organised by chanda are directly related to the sound divisions and hence chanda has been spoken of in the dhātus of vīṇā. Of the 8 dhātus seen above, 6 have equivalent metres given in the Nāṭyaśāstra itself. Only dhātus which were in use then were described, but we see that they were employed not only in that age but are employed even now. As proof of this, the present day bols of the vīṇā corresponding to the laghu-guru order of these dhātus are given.

Dhātu	Laghu-guru order	Bols of Vīṇā
Ribhita	I I S	di ra dā
Uccaya	I I I I S	di ra di ra dā
Nīraṭita	I I I I I I S	di ra di ra di ra dā
Hrāda	I I I I I I I I S	di ra di ra di ra di ra dā
Kṣepa	I I	di ra
	I S S	ra dā dā
	S I I	dā di ra
Pluta	I I I	di ra ra, ra di ra
	I S I	ra dā ra
Atipāta	I I I I	di ra di ra
	I S I S	ra dā ra dā
Atikīrṇa	I I I I I I I I I I	di ra di ra di ra di ra ra
	I S I S I S I S I	ra dā ra dā ra dā ra dā ra

[30] N.S., Ch. 29., A.B., p. 94.

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(2) The words of the dhrupad were organised in various types of cyclic layas and the mṛdaṅga accompanists used to exactly follow the rhythm making bols according to the words. In this particular kind of dhrupad singing, both the singer and player used to make use of several chandas.

Till a few years ago bīn players also used this style which used to be known as 'tār paran'. Tār paran means the paraṇ played on the string. Since the paraṇs or bols of the mṛdaṅga were played on tār (strings) this activity was called tār paran. As in dhrupad in this too, the bīn player and mṛdaṅga player together made use of several chandas. But here the order was reversed. Here the chanda was in the bols i.e. strokes of mijrāb (plectrum) on bin on the basis of the bols of mṛdaṅga which was called 'chanda bāṅdhnā' (arrangement of chanda). A few examples of tār paran on the vīṇā are given.[31]

(1)	1	2	3	4	5	6	7	8
	dhintira	kiṭataka	tā	—	kata	ghin	naḍā	–na
	+				1			
	9	10	11	12	13	14	15	16
	ghen	tarā	–na	kat	tā	tirakiṭa	dhā	–tā dhā
	O				1			+

(2)	1	2	3	4	5	6	7	8	
	dhātira	kiṭataka	tā	—	kata	ghena	din	—	
	+				1				
	9	10	11	12	13	14	15	16	1
	dhāk	–ddhā	–dhā	–tā	dhā	–tā	dhā	–tā	dhā
	O				1				+

(3)	1	2	3	4	5	6	7	8	
	kattira	kiṭataka	dhā	—	kiṭa	ghin	narā	–kiṭa	
	+				1				
	9	10	11	12	13	14	15	16	1
	takadhā	tittā	dhākiṭa	takadhā	tittā	dhākiṭa	takadhā	tittā	dhā
	O				1				+

Of these, the tār parans on the vīṇā of the first two paraṇs are shown below.

[31] Tāla., Part 4, p. 58.

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(1)

1	2	3	4	5	6	7	8
dhintira	kiṭataka	tā	—	kata	dhin	naḍā	–na
dādira	diradira	dā	—	dira	dā	radā	–ra
+				1			

9	10	11	12	13	14	15	16	1
ghen	tarā	–na	ka	ttā	tirakiṭa	dhā	–tā	dhā
dā	radā	–ra	dā	rā	diradira	dā	–ra	dā
O				1				+

(2)

1	2	3	4	5	6	7	8
dhātira	kiṭataka	tā	—	kata	ghena	din	—
dādira	diradira	dā	—	dira	diraṇ	dā	—
+			1				

9	10	11	12	13	14	15	16	1
dhāk	–ddhā	–dhā	–tā	dhā	–tā	dhā	–tā	dhā
dā	–dā	–dā	–ra	dā	–ra	dā	–ra	dā
O				1				+

(3) Śrī Surendramohan Tagore's Yantrakṣeṭradīpikā, in Bengali, is a manual for sitar teaching in which the teaching system of sitar players a hundred years ago has been given in a clear way. In it, some chando'-laṅkāras or chanda bound alaṅkāras have been given for practice on the sitar. He has explained this word as follows—

Binding patterns of various mātrā-based letters following the svara phrases or binding just the svaras in small sections according to the rules of the rāga and tāla has been called chando'laṅkāra by writers like Vijñāneśvara, Vidyādhara and Śivakiṅkara.[32] In support, he quotes from Saṅgītaratnāvalī.

viśiṣṭamātrāsandarbhaṁ chando'laṅkāralakṣaṇam/
teṣāṁ prabandho gītādau prayoge sumanoharaḥ//

Chando'laṅkāra is a technical term in sitār teaching according to which alaṅkāras or a particular arrangement of svaras used to be combined in small sections according to chanda i.e. pattern of mātrā division.

In this work, the form, definition and examples of chandas ranging from one to twenty-one akṣaras and the method of practising them on the sitar are given.[33] Further, in some places indications of tālas have also been given. It is to be noted that with the chandas, instead of giving bols of the sitar, he gives verses. The reason is that if one

[32] Yantra., p. 204.
[33] Ibid., p. 210-306.

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memorises the verses the bols of the sitar will automatically flow according to the chanda. But if the verses are not memorised, remembering so many chandas in their laghu-guru order alone will be difficult. Further on, he has presented examples of alaṅkāras according to 4 chandas in a gat in the rāga miśrabihāg set to tīntāl.

(a) Satī — 4 akṣaras, I I I S

I I I S

ṇi ṇi sa gā, pamamagā, gamapaṡā, ṙiṡaṡaṡā

The bols ra di ra dā can be set.

(b) Priyā— 5 akṣaras, I I S I S

I I S I S

ṇi sa gā ma pā, ni ṡa nī dha pā, ga ma pā ma gā,

pa ma gā ri sā

In this the bols dira dā ra dā can be used.

(c) Madhumatī — 7 akṣaras, I I I I I I S

I I I I I I S

ṇi sa ga ma ga ri sā, ṇi ṗa ṃa ġa ṃa ṗa ṇī, sa ga

ma pa ni pa nī, pa ma ga ri sa ṇi sā

In this the bols dira dira dira dā will be used.

(d) Bṛhatī — 9 akṣaras, I I I I I I S S S

I I I I I I S S S

ṇi sa ṇi sa ga ma pā nī ṡā, ni pa ni pa ma ma ga ma gā sā,

ga ma pa ni ṡa ṙi ṡā nī ṡā, pa pa ni pa ma ma ga ma gā sā[34]

In this the bols dira dira dira dā rā dā or dira dira dira dā dā dā or dira dira dira dā dā rā can be used.

(4) Sitār players make use of various types of chandas in jhālā[35] and in the bols of mijrāb played on the main playing strings. We give a few examples of these.

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[34] Ibid., p. 237-39. In the original work the laghu guru marks have been given on all the svaras, here they have been given on only one part of each.

[35] Jhālā = a special playing technique in the stringed instruments wherein various chandas are formed by striking on the cikārī (last string), in fast tempo, with either the nail of the little finger or the mijrāb put on in the fore-finger of the right hand while the left hand plays the svaras of the rāga. Various chandas are perceived in the sound produced continuously through the cyclic rhythm of the jhālā.

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In the bols of mijrāb—

2 mātrā chandas — dā dira, dira dā

3 mātrā chandas — dā dira dā, dira dira dā, dira dā rā

4 mātrā chandas — dā dira dā rā, dā rā dā dira, dira dira dā rā

5 mātrā chandas — dā dira dā rā dā, dā –ra dā dā rā

6 mātrā chandas — dā dira dira dā –ra dā

7 mātrā chandas — dā –ra dā dā rā dā ra, dira dā rā dā rā dā rā

8 mātrā chandas — dā rā dā dā rā dā dā rā, dā dira dira dira
dā rada –ra dā, dā rada –ra dā radā –ra dā rā,
dā dā –ra dā dā rā dā rā.

In the bols of jhālā — In the bols gven below 'ci' means a stroke on the cikārī string. Normally this stroke is made from the outside in an inward direction. Where the bols 'dā rā dā' etc. are given below 'ci', 'dā' is played on the cikārī string by a stroke going from inside outwards, and 'rā' by a stroke going from outside inwards. where there is an 'O' there is no stroke. Examples of bols —

3 mātrā examples —dā ci ci

4 mātrā examples —dā ci ci ci, dira dā ci ci, rā dā ci ci,
ci dā dā dā, dā dā ci ci

6 mātrā examples —dira dā O ci ci ci

8 mātrā examples —dā ci ci ci O ci ci ci, dā ci ci dā ci ci dā ci
ci dā O dā ci dā O dā, ci O dā O ci dā O dā,
dā rā dā dā rā dā dā ci, dira dira dā O dā
ci ci ci, ci ci ci dā ci ci dā ci
dā rā dā

10 mātrā examples — rā o o dira dā ci dā o ci dā

16 mātrā examples — dā ci ci dā ci ci dā ci ci dā ci ci dā ci ci ci,

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ci o dā o ci o dā o ci o dā o ci dā o dā

The above bols are very much in use on the sitār. If, besides these, other types of bols are formed and repeated, more chandas would result.

Let us finally reflect on the following excerpt from Dr. Miśra —

> 'jab lay aur chand ek hī vastu hai to phir do nām kyoṁ diye gaye? jis prakār chand kī ātmā lay hai usī pakār saṅgīt kī bhī. saṅgīt aur chand meṁ pārthakya dikhlāne ke liye yahāṁ lay ko chand kahā. jis prakār vyāvahārik suvidhā ke liye ek hī ātmā, bhinna-bhinna viśeṣtāoṁ ke kāraṇ bhinna-bhinna nāmoṁ se saṁsār meṁ pukārī jātī hai usī prakār ek hī lay prakṛtigat viśiṣṭatāoṁ ke kāraṇ kahīṁ saṅgīt aur kahīṁ chand kahī gayī hai.'[36]

Actually neither are laya and chanda the same thing nor can laya be called music and chanda. Laya certainly is the main principle of chanda but varied forms of definite laya and fixed length are considered chanda in poetry. We have already seen that by means of laya whole, beginningless and endless time is merely divided and by means of chanda those time segments are given a particular shape. Along with that it is also necessary to realise that 'chanda (metre) and music' and 'chanda and tāla' are not on a par. In music metre is expressed at several levels and in several forms as will be clear in the exposition of chanda in the present chapter. Roughly it can be said that the measure of time is chanda in poetry and tāla in music. But the two operate at different levels. This is because in poetry chanda remains clothed implicit in the words of poetry and serves as its time measure; it has no existence apart form the words of poetry, while in the case of music chanda can be observed in a concatenation of svaras, a melody with meaningful or meaningless text, in compositions based on the strokes on mṛdaṅga or other percussion instruments, or even in tāla-less singing and instrument-playing, as is clear from the examples given in the earlier pages. Basically this itself is the chanda of these compositions. At this level the chanda of music and that of kāvya are comparable or of

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[36] "जब लय और छन्द एक ही वस्तु है तो फिर दो नाम क्यों दिये गये? जिस प्रकार छंद की आत्मा लय है उसी प्रकार संगीत की भी। संगीत और छंद में पार्थक्य दिखलाने के लिये यहाँ लय को छंद कहा। जिस प्रकार व्यावहारिक सुविधा के लिए एक ही आत्मा, भिन्न-भिन्न विशेषताओं के कारण भिन्न-भिन्न नामों से संसार में पुकारी जाती है, उसी प्रकार एक ही लय प्रकृतिगत विशिष्टताओं के कारण कहीं संगीत और कहीं छंद कही गई है।"
S.S.Ch.A., p.15.

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the same nature. But music has its own device, namely tāla not chanda, to measure its progression. In this way chanda operates in two forms in music — (1) as the implicit temporal measure in any musical activity (2) as the measuring device which stands outside it. If in the musical activity, melody is prominent, the chanda within the words and the chanda of tāla interact with the chanda implicit in the melody and present a complex, interrelated whole, since it is quite possible that the three chandas do not synchronise with each other. Since melody is prominent in this structure, the chanda underlying it is at the forefront here.

Tāla has its own independent chanda which can be related to melody and percussion patterns in two different ways — (1) contrary, (2) aligned with. The first relation is found more frequently than the second one. For instance, in a cycle of tīntāl of 16 mātrās there are sections of 4 mātrās. But the melody and/or text set to this tāla do not usually exhibit this 4-4 division. Similarly in the upaja (elaboration) which follows the song the same symmetrical division do not occur but various other varying divisions are formed. In this condition the chanda of tāla imposes itself on the musical progression and serves as its measure. In the case of unison between the chanda of tāla and that of the text, melody and syllables of vādya, they accompany each other in harmony. Of these, examples of the 1st two, namely, tāla chanda - text chanda, and tāla chanda - melody chanda can be seen further on. ('mana āṭkī chabi nāgara naṭakī' and 'jaya rāmarūpa anūpa niraguna'). The examples of tāla chanda, instrumental syllabic compositions have already been seen in previous pages. The examples exhibiting comparability between particular chandas of poetry and those of tāla can be seen in Section D of this chapter.

Gāna and Chanda

Here 'gāna' stands for that vocal music in which there are no meaningful words e.g. 'anibaddha' (uncomposed) or 'rāgālapti'. In vocal music consisting of meaningful words it is difficult to experience chanda clearly because the chanda is already implicit in the meaningful words and on the other hand, since the svara-tala dominate over the pada (words) the experience of the chanda underlying pada is hindered, but while singing 'sargam' (the elaboration of the rāga with the solfa syllables sa, ri, ga, ma, etc.) chanda is easily experienced. But now the use of various chandas in sargam is not particularly popular. The main reason for this is that the teachers and musicians themselves have no

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knowledge of chanda and so they cannot guide properly. But even without a proper knowledge of chanda they unknowingly exhibit chanda patterns in performance. We give examples of sargams based on chandas in rāga bāgeśrī. In the notation, we have put dots over the svaras in the upper register and below those in the lower register. Short syllables are equal to one mātrā and long syllables to 2. We have marked laghu -guru only in one part of each example. In bāgeśrī rāga 'ga' and 'ni' are always komal therefore we have not indicated this by signs.

(1) Pramāṇikā or Mattaceṣṭita — 8 akṣaras, ja ra la ga (jagaṇa, ragaṇa, laghu, guru = I S I S I S I S).

I S I S I S I S
ṇi sā sa gā ga mā ma dhā, ga mā ma dhā dha nī ni ṡā

(2) Samānikā — 8 akṣaras, ra ja ga la (S I S I S I S I).

S I S I S I S I
rī sa mā ga dhā ma nī dha, dhā ma nī dha ṡā ni ṙī ṡa,
ṙī ṡa ṡā ni nī dha dhā ma, nī dha dhā ma mā ga gā ri,
dhā ma mā ga gā ri rī sa

(3) Sumālatī — 8 akṣaras, na ra la ga (I I I S I S I S).

I I I S I S I S
sa sa sa mā ga mā ga mā, ri ri ri dhā ma dhā ma dhā,
ga ga ga nī dha nī dha ni, ma ma ma ṡā ni ṡā ni ṡā

(4) Capalā — 7 akṣaras, na na ga (I I I I I I S)

I I I I I I S
ri sa sa ma ga ga mā, dha ma ma ni dha dha nī,
ni dha dha ṡa ni ni ṡā

(5) Toṭaka — 12 akṣaras, sa sa sa sa (I I S I I S I I S I I S).

I I S I I S I I S I I S
sa sa mā ga ga dhā ma ma nī dha dha nī
ga ga dhā ma ma nī dha dha ṡā ni ni ṡā

(6) Bhujaṅgaprayāta — 12 akṣaras, ya ya ya ya (I S S I S S I S S I S S).

I S S I S S I S S I S S
sa gā rī ri mā gā ga dhā mā ma nī dhā
ga dhā mā ma nī dhā dha ṡā nī ni ṙī ṡā

The use of these various chandas in rāga elaboration not only results in variety but also provides the delight of chandas. If the subtle

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laya of chanda has been thoroughly suffused in mind, automatically delight will result from the sargams in the same way in which a beautiful red colour emerges from the finely ground myrtle.

All this is about long chandas. The groups of sargams in vocal and instrumental music and of svaras in ālāpa, etc. naturally exhibit various syllabic arrangements. As examples we give popular svara phrases in the rāga mālkauns along with the name of the gaṇa. In this rāga 'ga', 'dha' and 'ni' are always komal hence they have not been indicated by signs.

Yagaṇa (ISS) — sa gā mā, ga mā dhā, ma dhā nī, dha nī śā
Magaṇa (SSS) — sā gā mā, gā mā dhā, mā dhā nī, dhā nī śā
Tagaṇa (SSI) — gā gā sa, mā mā ga, dhā dhā ma, nī nī dha, śā śā ni
Ragaṇa (SIS) — ṇī sa nī, sā ga sā, gā ma gā, mā dha mā, dhā ni dhā
Jagaṇa (ISI) — sa gā sa, ga mā ga, ma dhā ma, dha nī dha, ni śā ni
Bhagaṇa (SI I) — gā sa sa, mā ga ga, dhā ma ma, nī dha dha, śā ni ni
Nagaṇa (I I I) — sa ga ga, ga ma ma, ma dha dha, dha ni ni, ni śa śa
Sagaṇa (I I S) — sa ga mā, ga ma dhā, ma dha nī, dha ni śā

Besides these, we also give some phrases of 3,4,5,6 and 7 mātrā groups in yaman. In yaman 'ma' is tīvra.

3 mātrās — ṇi ri ṇi, ri ga ri, ga ma ga, ma dha ma, dha ni dha, pa
4 mātrās — ṇi ri ga ri, ri ga ma ga, ga ma dha ma, ma dha ni dha, pa
5 mātrās — ṇi ri ga ma ga , ri ga ma pa ma , ga ma dha ni dha, pa
6 mātrās — ṇi ri ga ma ga ri, ri ga ma pa ma ga, ga ma dha ni dha pa
7 mātrās — ṇi ri ga ma pa ma ga, ri ga ma dha ni dha pa, ga ma dha ni ṭi ni dha, pa

The Relation between Chanda, Tāla and Music

The time element of sound is measured by chanda in poetry and by tāla in music therefore chanda and tāla — both measure and establish. In general, poetry is measured by chanda and music by tāla hence they both provide the basis to poetry and music, but, as has already been pointed out, as a measurer the two function at different levels and have different forms. Chanda is dependent on syllables and tāla upon the actions of hands or instruments. Hence Bharata regarded tāla as inseparable from cymbals.

vādyaṁ tu yadghanaṁ proktaṁ kalāpātalayānvitam (taḥ)/
kālastasya pramāṇaṁ hi vijñeyaṁ tālayogataḥ//[37]

If actions of the hand are performed according to chanda in poetry, it

[37] N.S., 31, 1.

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will become tāla and in music if the actionless laghu-guru order alone remains, it will be called chanda. Hence Bharata has called the specific arrangements of laghu-guru sequences in music geyavṛtta (musical metres).

'Hrasva-dīrgha' and 'laghu-guru' — these two pairs of words are used both in music and literature, but they are used as synonyms without understanding the difference between them. Actually 'hrasva-dirgha' are technical terms in grammar and 'laghu-guru' in tāla and metrics. Of these, the first pair is related to the pronunciation of syllables and the second with actions of the hand or with the time taken up by the syllable pronounced. The pronunciation of a short syllable is called hrasva and that of a long syllable dīrgha. The laghu-guru of chanda is generally similar to hrasva-dīrgha mātrā but the laghu-guru mātrā of tāla is not so short. In ancient tāla theory the measure of a laghu mātrā is given as the time taken to utter 5 short syllables and guru is double this i.e. the time taken to utter 10 short syllables. In tāla, there is , besides these, a pluta, which is three times the measure of laghu. In the mārga tāla system only these three units are there whereas in the early deśī-tāla system, there is also the druta (which is = 1/2 laghu) and in late deśī aṇudruta is also there. It should be mentioned that in metrics only two units of syllables, laghu and guru, are accepted by experts. Bharat is an exception, according to him there are three types of syllables.

hrasvaṁ dīrghaṁ plutaṁ caiva trividhaṁ cākṣaraṁ smṛtam//[38]

One reason for the unit of tāla being larger than the unit of chanda appears to be that the effort taken for an action of the hand is many times more than that involved in uttering a sound by the voice. Naturally more time is involved in the former and hence the measures of laghu-guru of the hand actions have been kept quite big.

Even though the measure of mātrā is different in the two, the same language has been used in the description of both chanda and tāla. This only establishes the unbreakable relationship between the two.

In Indian music svara has developed in the form of rāga and laya in the form of tāla, hence rāga and tāla are mutually related but not mutually dependent. The relation between the two is not one of inherence but of association. It is not proper again to say that the basis of tāla is necessary in rāga as Śrī Śukla has said on the basis of Paṇḍit Bhātkhande's 'Hindustānī Saṅgīt Paddhati' — 'pratyek rāg meṁ tāl kā ādhār āvaśyak hai, par rāg ke bhedoṁ aur tāloṁ kā niścit sambandh

[38] Ibid., 14, 107.

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nahīṁ hotā. Ek rāg meṁ kayī prakār kī tāloṁ kā avalamb liyā jā saktā hai aur ek hī tāl kaī rāgoṁ meṁ gāī jā saktī hai. Ek rāg mālkauns meṁ tritāl, ektāl, āḍ̤ā cautāl, tilvāḍ̤ā, jhaptāl, sūltāl, cautāl aur dhamār tāl kā prayog ho saktā hai aur tritāl ko rāg bhūpālī, hamīr, kedār, Bihāg, deś, tilakkāmod, kāliṅgaḍ̤ā, rāgeśrī, sohnī, bāgeśrī, vṛndāvanī sāraṅg, bhīmpalāsī, pīlū, jaunpurī aur mālkauns meṁ gāyā jātā hai.'[39]

This point of view in reflecting upon the relation between rāga and tāla is not correct since it takes rāga and the text sung in it as inseparable, or rather it takes the sung text itself as rāga and tries to demonstrate the relation of supporter-supported between rāga and tāla. The tāla is related directly to a composed piece (prabandha, bandiś and gat) and through that the tāla is related to the rāga i.e. to the rāga of the composition or the rūpakālapti and not independently. Hence the basis of tāla is required for the composition and not for rāga. Secondly tāla is not sung, it only performs the function of measuring the song. Actually rāga and verbal text are not on the same level, they are different. Rāga can exist without the verbal text and in one rāga several texts can be sung. Nor are the text and tāla related inseparably for the text can be both with tāla and without tāla and it can be laya-bound even without tāla. But a text without tāla and with tāla can be with chanda or without chanda. Tāla and chanda are both dependent on laya but they are not merely laya. The basis of both of them is laya but they are not its basis. Hence it is not necessary that a laya-bound or chanda-bound song should be with tāla but a song with tāla is necessarily laya-bound, though not necessarily chanda-bound.

Thus the text has a relation to chanda and tāla. Chanda and tāla are basically and directly related to pada. Even in the rāga elaboration devoid of pada, any discussion on chanda is done on the basis of the chanda which resides in pada. The discussion in the earlier pages has been done on this basis. Of course on the one hand the text is related to chanda and tāla and on the other to rāga. Thus the link that connects the sung form, rāga, with the measured form, tāla or chanda, is the text. From the point of view of rasa and bhāva, there is a very close relation between rāga, text (pada), chanda and tāla because by a proper mingling of these

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[39] "प्रत्येक राग में ताल का आधार आवश्यक है, पर राग के भेदों और तालों का निश्चित संबंध नहीं होता। एक राग में कई प्रकारकी तालों का अवलम्ब लिया जा सकता है और एक ही ताल कई रागों में गाई जा सकती है। एक राग मालकौंस में त्रिताल, एकताल, आड़ा चौताल, तिलवाड़ा, झपताल, सूलताल, चौताल और धमार ताल का प्रयोग हो सकता है और त्रिताल को राग भूपाली, हमीर, केदार, बिहाग, देस, तिलककामोद, कालिंगड़ा, रागेश्री, सोहनी, बागेश्री, वृंदावनी सारंग, भीमपलासी, पीलू, जौनपुरी और मालकौंस में गाया जाता है।" A.H.K. Ch., p. 490-91.

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an experience of rasa results in the same way in which, by the mixture of betel leaves, nuts, lime and catechu, the red colour emerges of itself.

Speech is the 'expresser' of the mind of man. Just as the gait of a man's feet alters according to the disposition of his mind, in the same way his voice also alters. In the excitement of happiness the voice not only goes up, but the tempo of utterance also becomes faster. In moments of disappointment, along with a sighing voice and dull accents, the pace of the words and gait also slows down and proceeds haltingly or with breaks. In normal speech, the variation in tempo always depends upon feeling. One way of expressing the human mind in an artistic and refined form is poetry and another is music. Chanda and tāla provide a tempo to poetic sound and musical sound, respectively, hence all expressive sound follows man's mental disposition. Various tempos take the form of chanda in poetry and tāla in music. Hence the organisation of words and chanda has to be according to feeling, if svara and tāla i.e. music is also organised in accordance with feeling, there can be no doubt in the experience or rasa. If the text and chanda are in accordance with rasa-bhāva, but the organisation of rāga-tāla is not proper, the experience of rasa cannot be had.

In Indian music the gītakas can be said to be the first songs with verbal texts. They are all organised into 4-mātrā gaṇas. The dhruvās are all composed in varṇavṛttas. Among the deśī prabandhas also several are chanda-bound. Nirgītas also have chanda. From this it is clear that chanda and music are closely related whether there is a verbal text or not.

Giving quotations from Mathew Arnold, Coleridge, etc. Dr. Miśra has tried to conclude that verse alone is connected to music, not prose — 'yahāṅ kavitā se tātparya bhāvātmak tathā racanātmak racanā se hai, aur aisī racnā, in ācāryoṁ ke mat se, gadya meṁ bhī ho saktī hai. aisī racnā se saṅgīt kā sambandh nahīṁ. aisī racnā meṁ śabda saṅgīt bhale hī vidyamān ho, kintu vah gāyī nahīṁ jā saktī. ataḥ jis racnā ko ham padya kahte haiṁ, jo chand meṁ nibaddha hai, usī meṁ sāṅgītiktā rahtī hai aur usī kā sambandh saṅgīt se ho saktā hai.'[40]

About this we have to say that although prose has no rhythm and hence does not have its own musicality like metre-bound verse, musicality

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[40] "यहाँ कविता से तात्पर्य भावात्मक तथा रचनात्मक रचना से है, और ऐसी रचना, इन आचार्यों के मत से, गद्य में भी हो सकती है। ऐसी रचना में शब्दसंगीत भले ही विद्यमान हो, किन्तु वह गाई नहीं जा सकती। अतः जिस रचना को हम पद्य कहते हैं, जो छंद में निबद्ध है, उसी में सांगीतिकता रहती है और उसी का संबंध संगीत से हो सकता है।" S.S. Ch. A., p. 560.

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is not connected only to verse or metre. Even a metre-less composition can be easily sung. An example is the 'ovī' of Marāṭhī. Even though originally there is no rhythm or metre in it, by the imposition of the rhythm of music, or by the use of tāla a specific kind of rhythm is generated in it. One of the several forms of prabandhas is the gadya (prose) prabandha. By presenting Jayaśaṅkar Prasād's prose drama 'Kāmanā' in a musical form successfully, the late Paṇḍit Oṁkārnāth Ṭhākur has presented an unparalleled example in the history of musical drama. But it is true that if pada and tāla are both present, more delight is derived from this combination if the two are in harmony and that is possible only if the pada is bound by chanda.

Hence it can be said that within poetry chanda is found not in prose but in poetry but it has an extremely close relation with tāla and music. On the other hand, between chanda and tāla; chanda and instrumental music, instrumental music and tāla and between text and chanda and tāla there is an inseparable, sweet relation as between milk and sugar.

Considering the relationship between chanda and poetry, our reflections have so far proceeded on the basis of the prevalent notion of chanda. But we have reiterated more than once that chanda is also closely related to music.

Definition of chanda

After reflecting upon the various definitions of chanda, the relation between chanda and laya, the difference between prose and poetry, and the relation between chanda, instrumental music, vocal music and tāla, we feel that chanda is present not only in verse, it is not merely a laghu-guru sequence, nor is it merely a syllable-count or mātrā count; it is not present only in meaningful words or in meaningless words. It is an extremely subtle element pervading sound itself, which is not present concretely but can only be experienced. Hence from our point of view the following definition can be given of chanda —

"The delightful element residing in a form made up of meaningful or meaningless pada or just sound is chanda which is experienced through the particular laya inter-woven in the specific structure of the definite order or number of letters or numbers of mātrās in that form."

But the experience of delight takes place only through a medium and by transfer that medium is also called delightful. In the same way in literature or music the concrete forms such as laghu-guru sequence, syllable-count and mātrā-count which lead to the experience of delight are also called chanda.

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4.1

CHANDA

SECTION B

AN INTRODUCTION TO THE TECHNICAL TERMINOLOGY OF CHANDA

The Etymology of Chanda

The etymology and explanation of the word chanda have been attempted in several ways.[1] But in the main it is derived from two roots. According to 'cadi āhlādane dīptau ca', the word chanda results from the root 'cadi' which means delightful. Yāska derives this word from 'chadi saṁvaraṇe' which means covering. Both derivations reflect the quality and nature of chanda. Chanda as a cover is meaningful because it protects language and speech. Any matter couched in chanda is more permanent and there is less scope of change in it. This is the reason why, even though transmitted in the oral tradition, a major portion of ancient literature could survive for a long period in spite of several political and social upheavals.

Bharata's Chanda System

According to Bharata chanda has the following elements—

sampadvirāmapāda(da)śca devatāsthānamakṣaram/
varṇah svarā(ro) vidhirvṛttamiti chandogato vidhiḥ//[2]

The aspects covered by chanda are — sampad, virāma, pāda, devatā, sthāna, akṣara, varṇa, svara, vidhi and vṛtta. It is necessary to understand their meaning according to Bharata.

Sampad

In the rules governing chanda sampad is the completion of the poem without a reduction or increase in the number of syllables.

naivātiriktaṁ hīnaṁ vā yatra sampadyate'kṣaram/
vidhāne chandasāmeṣā sampadityabhisaṁjñitā//[3]

Abhinava has explained that the freedom enjoyed by the Vedas to have less or more syllables in the feet is not given to poetry, and so Bharata has spoken of sampad.

sampaditi svarāṭ virāṭ bhurik nivṛt śrutāveva sambhavo na kāvya iti tātparyam.[4]

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[1] V. Ch., II chapter.
[2] N.S., 14, 102.
[3] Ibid., 103.
[4] Ibid., A.B., p. 244.

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The purport of this is that sampad is in evidence where, without less or more syllables i.e. within the fixed number of syllables, the poem is complete. The meaning of sampad is very clear in the original verse as well as in the commentary but Dr. Śukla, Dr. Miśra and others have not grasped its correct meaning. Dr. Śukla has taken sampad to mean foot — 'vibhinna chandoṁ ke sāth vibhinna sampadoṁ (caranoṁ) kā prayog sanskrit gītoṁ meṁ hotā thā'.[5] Dr. Miśra states —

> 'pad ke geya hone ke kāraṇ usmeṁ sāmānyatayā ek aisī choṭī paṅkti hotī hai, jiskī avṛtti bār-bār gāne ke samay gāyak kartā hai. iskī āvṛtti bār-bār hoti hai, isīliye ise sthāyī kahte haiṁ. sādhāraṇataḥ is choṭī paṅkti ko ṭek aur uske bād vālī paṅktiyoṁ ko antarā kahte haiṁ. Bharat ne apne nāṭyaśāstra meṁ ṭek ke liye chandak aur anya paṅktiyoṁ (antarā) ke liye sampad śabd kā prayog kiyā hai' —
>
> gītānāṁ chandakānāṁ ca bhūyo vakṣāmyahaṁ vidhim/
> sarveṣāmeva gītānāmante chandaka iṣyate//
> vidhāne chandasāmeṣā sampadityabhisaṁjñitā/'[6]

Not only is the above meaning of sampad wrong, but in calling chandaka ṭeka the order of their appearance has also not been kept in mind. Whatever chandaka might be it is performed only at the end of the song. Ṭeka can occur in the beginning, middle or end as is evident from the quotations cited by Dr. Miśra himself. Sthāyī is compulsorily the first part of the song in which there can be more than one line. In this position how can ṭeka be called chandaka? We have already specifically discussed the gītaka named chandaka in the chapter on gītaka, yet it is proper to remind ourselves that chandaka is a type of song, not the various couplets of the song, which was generally performed at the end of the āsārita and vardhamāna gītakas, not independently. It is not a part of a song but an independent composition which is added on at the end of a song.

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[5] "विभिन्न छंदों के साथ विभिन्न सम्पदों (चरणों) का प्रयोग संस्कृत गीतों में होता था।" A.H.K.Ch., p. 368-69.

[6] "पद के गेय होने के कारण उसमें सामान्यतया एक ऐसी छोटी पंक्ति होती है, जिसकी आवृत्ति बार-बार गाने के समय गायक करता है। इसकी आवृत्ति बार-बार होती है, इसीलिए इसे स्थायी कहते हैं। साधारणतः इस छोटी पंक्ति को टेक और उसके बाद वाली पंक्तियों को अन्तरा कहते हैं। भरत ने अपने नाट्यशास्त्र में टेक के लिए छन्दक और अन्य पंक्तियों (अन्तरा) के लिए सम्पद् शब्द का प्रयोग किया है-

गीतानां छन्दकानां च भूयो वक्षाम्यहं विधिम्।
सर्वेषामेव गीतानामन्ते छन्दक इष्यते॥
विधाने छन्दसामेषा सम्पदित्यभिसंज्ञिता।" S.S.Ch.A., p. 420.

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It is necessary to mention that the three lines quoted by Dr. Miśra from the Nāṭyaśāstra occur in three different chapters,[7] in different contexts giving different meanings. It would be improper to inter-relate them and take the license of drawing out a meaning not intended either by Bharata or Abhinavagupta.

Virāma

The place where the meaning is complete is called virāma—

yatrārthasya samāptiḥ syāt sa virāma iti smṛtaḥ/[8]

According to Abhinava 'arthasamāpti' means the conclusion of the meaning of intermediary sentence,[9] i.e. the conclusion of the meaning expressed through a word or words within a pāda itself and not the meaning of the entire pāda. Hence within a pāda the pause that is used for conveying the meaning is virāma.

In the recitative part of drama the place of virāma is extremely important. That is why Bharata has spoken about this in detail in the chapter named 'Kākusvaravyañjana'. There, of the six aṅgas (limbs) one is 'viccheda' which occurs because of virāma—"tatra vicchedo nāma virāmakṛtaḥ."[10] Virāma (pause) assists in revealing meaning and hence it should be brought about by an effort — "evaṁ virāme prayatno'-nuṣṭheyaḥ. kasmāt, virāmo hyarthānudarśakaḥ".[11] Vācika abhinaya should follow the pauses which reveal meaning, otherwise the vācikābhinaya will not synchronise with the words.

In āṅgika-vācika abhinaya also virāma (pause) is highly important. The eyes lift up with the beginning of speech and fall with its end; together with that the hands also rise and fall. Thus representation of meaning is facilitated by abhinaya, alaṅkāra and pause.

Thus the use of pauses is dictated by the ending of the meaning, the ending of the word and by the 'prāṇa' (life).

samāpte'rthe pade vāpi tathā prāṇavaśena vā//[12]

kāryo virāmaḥ pādānte tathā prāṇavaśena vā//
śeṣamarthenaiva virāmaṁ samprayojayet/[13]

Abhinava says about 'prāṇa' (life) — 'prāṇā rasabhāvādyāḥ, tadaucityena chedaḥ'.[14]

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[7] N.S., 4, 292; 31, 326; 14, 103.
[8] Ibid., 14, 104.
[9] Ibid., p. 245.
[10] Ibid., 17,130, prose portion.
[11] Ibid., p. 400.
[12] Ibid., 17, 138.
[13] Ibid., 139-40.
[14] Ibid.

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i.e. rasa and bhāva are the 'life' of drama and hence the pause which occurs suitably to rasa and bhāva can be said to be 'controlled by the life'.

In chanda virāma occurs at determined places but in recitation Bharata prescribes virāma in conformity with meaning and hence it can occur after one, two, three or even four syllables —

atha virāmaḥ arthasamāptau kāryavaśānna chandovaśāt kasmāt,
dṛśyante hyekadvitricaturakṣarā virāmāḥ.[15]

Hence Bharata has said clearly that the virāma occurring according to the feet of the metre can be ignored in recitation and pauses in accordance with the meaning introduced but the recitation should not be done in such a way that it gives the impression of a different metre.

Keeping all these points in mind the use of virāma should be done very carefully. If this is not done, the meaning may change and may even result in the opposite meaning or in non-sense, e.g. in the sentence 'stop do not go' if the pause comes after stop, the meaning which results is 'Do not go' (Stop, do not go); and if the pause is after 'do not', the meaning which results is 'Go'. (Stop do not, go).

Pāda

A fourth part ($\frac{1}{4}$) of a chanda is called pāda.

pādaśca padyaterdhātoścaturbhāgaḥ prakīrtitaḥ/[16]

Making this clear Abhinava has said that a break should come after a fourth part or pāda since the recitation is composed based on the pāda with the pause incorporated in the middle, e.g. in 'tāmbūlavallīpariṇaddhapūgāsvelālatāliṅgitacandanāsu', according to the indravajrā metre the quarter ends on the 11th syllable i.e. 'pariṇaddhapūgā' whereas the meaning ends on 'pariṇaddhapūgāsu'. But while reading the quarter ends automatically on the 11th syllable i.e. 'pariṇaddhapūgā'. In the words of Abhinava—

caturbhāga iti pādānte chedaḥ kartavyaḥ na tu
'tāmbūlavallīpariṇaddhapūgāsvelā' iti. prayogī
pratipādamaṅkurīkṛtya paṭhanmadhye viśrāmyati. viśrāntau
cātra vṛttabhaṅgo'rthabhaṅgo'bhineyo'tra śrāvyatvādbhaṭṭa-
śaṅkarādibhirupagatametat 'kvacidupāntyo vā' iti.[17]

From his speaking of the 4th part, it is evident that Bharata regarded only the 4-feet structure as chanda, not the 2-feet or 6-feet structure.

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[15] Ibid., 132, prose portion.
[16] Ibid., 14, 104.
[17] Ibid., A.B., p. 245.

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In the above passage Abhinava has referred to Bhaṭṭaśaṅkara and others, according to whom, a rest/pause can occur on the last-but-one syllable also. This exception is allowed taking into consideration the meaning. Even though there is no such situation in the verse 'tāmbūla-valli' reference to this view has been made for the following reason. If there is a break in the meaning because of the pause conforming to the pāda, and by shifting the break to the last-but-one syllable the meaning remains intact, then the pause can be made thus.

It is clear from Abhinava's explanation on virāma and pāda that yati or virāma are related directly to the pause within a pāda which, according to need, can occur anywhere within a pāda. But cheda or division of a pāda has to conform to the rules of chanda. Hence normally words which go against rules of cheda should not be employed.

Generally the foot is taken to be a fourth part and this notion must have come in Vedic times from a quadruped like cow or horse. In English also a part of the metre is called 'foot' which is a synonym of 'pāda or 'caraṇa'.

In the Vedas and Upaniṣads, in several places the word pāda (foot) is used in the sense of 'a fourth part' —

pādo'sya viśvā bhūtāni tripādasyāmṛtaṁ divi//[18]

pādo'sya sarvābhūtāni tripādasyāmṛtaṁ divi//[19]

i.e. one pāda of the Almighty is the whole world and three pādas heaven. In Sanskṛta literature also pāda has been used for a fourth part —

tasminnātma caturbhāge prāṅnākamadhitasthuṣi/

rāghavaḥ śithilaṁ tasthau bhuvi dharmastripādiva//[20]

That is, upon Lakṣmaṇa, a fourth part of himself, going to heaven, Rāma has become weak in the same way in which Dharma[21] with three feet becomes weak in Tretayuga.

Even though the word 'pāda' has the sense of a fourth part in the whole of Vedic literature, the same sense is not found in Vedic chandas since in these there could be less or more than four feet which are also referred to as pada.[22]

Daivata, Sthāna

Agni (Fire god), etc. have been said to be the presiding deities of

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[18] Ṛgveda, 10,90,3, Puruṣasukta.

[19] Chāndo., 3, 12, 6.

[20] Raghu., 15, 96.

[21] Here 'Dharma' has been accorded a concrete form — an acion ordained by scriptures which results in worldly good and ultimate liberation is dharma.

[22] V. Ch., p. 122-66.

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chandas. Sthāna (seat) is of two kinds — based on the body, and the directions —

agnyādi daivataṁ proktaṁ sthānaṁ dvividhamucyate/
śarīrāśrayasambhūtaṁ digāśrayamathāpi vā//[23]

'Based on the body' means that if the limbs of the body have to be described there are special chandas for it. In the same way there are chandas for the directions, as Abhinava has explained, quoting Kātyāyana—

śarīrāsrayetyādi. yathoktaṁ kātyāyanena—
vīrasya bhujadaṇḍānaṁ varṇane sragdharā bhavet/
nāyikāvarṇane kāryaṁ vasantatilakādikam//
śardūlalīlā prācyeṣu mandākrāntā ca dakṣiṇe// ityādi.[24]

The description of the arms of brave man should be in sragdharā, the description of the limbs of the nāyikā should be in vasantatilakā. In describing the eastern etc. regions or its inhabitants, śārdūlalīlā and in the Southern regions and its inhabitants, mandakrāntā metre must be used.

Akṣara

Akṣara (syllable) is of three types — hrasva (short), dīrgha (long) and pluta (prolated) —

hrasvaṁ dīrghaṁ plutaṁ caiva trividhaṁ cākṣaraṁ smṛtam/[25]

It has already been mentioned that, in the context of chanda, only Bharata speaks of three types of akṣara, later theorists accept only two forms — hrasva and dīrgha. Abhinava gives the following clarification for this. Sometimes the reading of a word is 'dīrghavat' (like long) that is enunciation is pluta (prolated), it is in these places that pluta is used —

plutasyāpyatra prayogo bhavatyeva. yathā—yato'pi mānena sa eṣa mūḍho droṇārireyātipadyatrilagno' (?) sa tu pāṭho dīrghavat-paṭhitavyaḥ prayoktrā trimātra eva.[26]

In this example it is not clear where the pluta enunciation is intended, but the purport is what has been said above.

Varṇa (colour)

Colour such as white of chandas have been mentioned but they are only used in Prātiśākhya (texts on phonetics), etc., not in Sanskṛta

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[23] N.S., 14, 105.
[24] Ibid., A.B., p. 246.
[25] Ibid., 107.
[26] Ibid., A.B., p. 246.

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metres, hence Bharata has not mentioned these, according to Abhinavagupta.[27]

Svara

There are three types of svara (tone), mandra (low), madhya (middle) and tāra (high)—

tāraścaiva hi mandraśca madhyamaśca tridhā svaraḥ//
dhruvāvidhāne caivāsya sampravakṣyāmi lakṣaṇam/[28]

'Dhruvavidhāna' (regulations concerning Dhruvā) does not mean the 32nd chapter concerned with dhruvās because these types of svaras are not mentioned in it. Svara and sthānas have been mentioned only in the 28th chapter. The word dhruvā-vidhāna has been used by Bharata in the fifth chapter itself.[29] There Abhinavabhāratī explains it as referring to chs. 29-31.[30] The word dhruvā-vidhāna occurring at various places seems to actually refer to the entire melodic portion namely, chs. 28-34. It is in this sense that Abhinava has used the word Geyādhikāra at a number of places.

In connection with the three-fold divisions of svaras also Bharata seems to be intending the 28th chapter. There svaras have been dealt with in detail but on 'sthāna' he has said only this much — "sthānaṁ ca trividhaṁ pūrvoktalakṣaṇaṁ kākuvidhāviti"[31]. In the Kākuvidhāna (section on Intonation) sthāna means the three parts of the body — chest, throat and head from which respectively, low, middle and high sounds are produced. The mandra, madhya and tāra sthānas (registers) are not meant here — "trīṇi sthānāni uraḥ kaṇṭhaḥ śira iti".[32] The rule for using these sthānas is — speech directed at someone at a distance should be from the head, i.e. in a high tone, at someone nearer should be from the throat, i.e. in the middle tone and at someone quite close should be from the chest, i.e. in a low tone.[33]

In the context of chanda and vṛttas Bharata intends to speak not about melodic form but about recitative form because, in the poetry recited, Bharata does not describe the svaras sa, ri, ga, etc. with the quality of delightfulness, but speaks of sounds with the qualities of highness, lowness, 'middleness' and shake —

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[27] Ibid.
[28] Ibid., 108-09.
[29] Ibid., 5, 57.
[30] Ibid., p. 226.
[31] Ibid., 28, prose portion, p. 27.
[32] Ibid., 17, 105.
[33] Ibid., 107-08.

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udāttaścānudāttaśca svaritaḥ kampitastathā/
varṇāścatvāra eva syuḥ pāṭhyayoge tapodhanāḥ//[34]

Abhinava has commented at length on this. The most important portion of his commentary is as follows —

pāṭhyayoge kāvye svarasya raktibhāgamapahāya varṇā eva vaktavyāḥ. raktibhāgābhiniveśe tu gānayogo na pāṭhyayogaḥ syādityavādiṣuḥ.[35]

Hence here sthāna does not mean the mandra, madhya and tāra sthānas of svara (melody), but the lowness, 'middleness' and highness of svara (intonation).

Vidhi

Vidhi is of two types — gaṇakṛt and arthakṛt.[36] In gaṇavidhi there are 3 gaṇas — divya, divyetara and divyamānuṣa. These are related to the chandas used in the eulogy of gods. In everyone of these gaṇas there are seven chandas which are as follows —

1. Divya: gāyatrī, uṣṇik, anuṣṭubh, bṛhatī, paṅkti, triṣṭubh and jagatī.
2. Divyetara: atijagatī, śakvarī, atiśakvarī, aṣṭi, atyaṣṭi, dhṛti and atidhṛti.
3. Divyamānuṣa: kṛti, prakṛti, ākṛti, vikṛti, saṅkṛti, abhikṛti and utkṛti.

Among these the divyagaṇas are the most important because the 7 chandas gāyatrī, etc. are used in the stotras (mantras sung) and śastras (recitative mantras).

From Abhinava's commentary it becomes clear that the gaṇas have been classified on the basis of the persons being eulogised. Divya refers to the gods, divyetara to mortals and divyamānuṣa to kings and heroes like Rāma.[37]

On the aspect of artha-vidhi Bharata and Abhinava are silent.

Vṛtta

The varieties and sub-varieties of chandas formed by the method of prastāra (permutations and combinations) are called vṛttas.

chandasāṁ tu tathā hyete bhedāḥ prastārayogataḥ/
asaṅkhyeya pramāṇāni vṛttānyāhurato budhāḥ//[38]

This is supported by references in several other contexts. For instance, under gaṇa-vidhi, after enumerating the vṛttas already mentioned,

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[34] Ibid., 109.
[35] Ibid., A.B., p. 390.
[36] Ibid., 14, 109.
[37] Ibid., A.B. p. 247.
[38] Ibid., 14, 53.

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Bharata says—

eteṣāṁ chandasāṁ bhuyaḥ prastāravidhisaṁśrayam//
lakṣaṇaṁ sampravakṣyāmi naṣṭamuddiṣṭameva ca/[39]

A little further on he says —

vṛttaṁ tu sarvacchandassu prastāravidhireva tu/[40]

i.e. those varieties which are formed on the basis of the prastāra-method are vṛttas. At the end of the 15th chapter Bharata says —

vṛttairevaṁ tu vividhairnānāchandassamudbhavaiḥ//
kāvyabandhāstu kartavyāḥ ṣaṭtriṁśallakṣaṇānvitā//[41]

i.e. poetic works with the 36 lakṣaṇas (features) should be composed in the vṛttas born of the various chandas. Here the distinction between chanda and vṛtta has been made very clearly.

Generally the words 'chanda' and 'vṛtta' are used as synonyms but Bharata has made a distinction between the two which is very clear in the following verse—

chandāṁsyevaṁ hi yāniha mayoktāni dvijottamāḥ/
vṛttāni teṣu nāṭye'sminprayojyāni nibodhata//[42]

i.e. the vṛttas used in drama should be understood within the chandas (gāyatrī, uṣṇik etc.) mentioned first. From this it is clear that gāyatrī etc. given in the 14th chapter are chandas and tanumadhyā, etc. given in the 15th chapter are vṛttas. The chandas of the 14th chapter belong to the Vedic chanda tradition but here they are primarily not chandas but chanda classes because the syllable-count which was the basis of various individual chandas in Vedas became the basis of chanda classes in poetry and the varieties and sub-varieties which were formed out of one fixed number of syllables, by changing the order of short and long syllables or on the basis of varieties based on varying numbers of mātrās, came to be known as vṛttas, e.g. in the Vedas we find gāyatrī chanda but in poetry it merely stands for 6 syllables. By various permutations of these syllables the vṛttas tanumadhyā, makarakaśīrṣā, mālinī, mālatī, etc. result.

In the commentary on the verse given above Abhinava has further clarified this distinction.

yaduktamakṣarāṇi niveśayediti tatra śravyatākṛtaṁ
pravibhāgamākhyātumupacakrame chandāṁsyevamiti. eṣāṁ
chandasāṁ nāṭyaprayogayogyāni vṛttāni nibodhateti
sambandhaḥ. gurulaghuniyamena śravyatā vartate yeṣu tāni

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[39] Ibid., 116-17.
[40] Ibid., 120.
[41] Ibid., 15, 227-28.
[42] Ibid., 15, 1.

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vṛttāni śrāvyārthatvāt, adhikaraṇe ktaḥ.[43]

In this the main point is that the regulation of laghu-gurus creates euphony. Those which have this euphony are vṛttas. In the word 'vṛtta' the suffix 'kta' is used in the locative sense. The main point is that the various vṛttas formed on the basis of the different formations of laghu-guru which indicate the duration of the utterance of syllable. The identity of the vṛttas and the mutual differences are perceived only through hearing and hence Abhinava speaks of 'euphony'. Those groupings which have euphony are referred to as vṛttas on the basis of the root meaning 'exist'. Thus Abhinava, because of euphony being the basis, brings out the etymological meaning of vṛtta which is in the locative sense and which is different from the general meaning which is in the past tense or in the sense of an abstract noun.

In the present chapter as well as in the Dhruvā chapter, while explaining the statements of Bharata and Abhinava, we have tried to keep chanda and vṛtta distinct but elsewhere, in accordance with the Sanskṛta and Hindī tradition we have used them as synonyms.

POST-BHARATA TECHNICAL TERMS RELATED TO CHANDA

Words Related to Sanskṛta Metres

Some technical terms of the Sanskṛta and Hindī chanda tradition, and their meanings are given below.

Akṣara, varṇa

In Vedic literature 'akṣara' has been used to refer to vowels such as a, i and u, and to syllables such as ka, kha and ga, not to mere consonants such as k, kh and g. All the vedic chandas are known as akṣara chandas since, in them letters are counted in terms of vowels and not in terms of mere consonants.[44] Hence there akṣara refers to vowels or a combination of vowel and consonant. On the other hand ancient grammarians use the term 'varṇa' also for the latter —

varṇavāhuḥ pūrvasūtre. athavā pūrvasūtre varṇasyākṣaramiti saṁjñā kriyate —mahābhāṣya 1, 1 jhabhañ sūtre.[45]

Bharata uses the term varṇa for the collection of 'ac' (vowels) and 'hal' (consonants) —

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[43] Ibid., A.B., p. 252.
[44] V. Ch., p. 82-83.
[45] Ibid., 1, 1.

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vyañjanāni svarā varṇāḥ . . . .[46]
svarāḥ acaḥ varṇāḥ ajjhal samudāyāḥ.[47]

Thus both akṣara and varṇa have been used for the combined form (of vowel and consonant). But later on, from the fact that varṇa is not used for mere consonant, it can be surmised that when 'akṣaravarṇa' is used, akṣara stands for mere consonant and varṇa for the combined form of vowel and consonant. But there is no hard and fast rule regarding this.

Mātrā

It is the time taken to utter a syllable. The duration of time taken to utter a short syllable is known through a laghu mātrā and a guru mātrā indicates a long syllable or duration of a syllable preceding a conjunct consonant. Similar to the laghu-guru and hrasva-dīrgha of chanda in tāla also, there are laghu-guru mātrās but their duration is different from the laghu-guru of chanda. The laghu-guru of tāla is related to the kriyās.

Pāda

Pāda generally stands for a fourth part of chanda. But in Prākṛta, Apabhraṁśa, Ḍiṅgala and Hindī chandas with two and six feet such as dvipadī and ṣaṭpadī also came into existence and hence pāda began to mean 1/2, 1/4th or 1/6th part at the end of which comes the pause.

Virāma and Yati

Virāma is that place in the chanda where the meaning ends. It generally comes at the end of the pāda or foot. Yati is the minor pause in the middle of a pāda or foot which occurs at a fixed number of mātrās or syllables.

Varṇagaṇa

Varṇagaṇas are various combinations of 3 syllables in which the laghu-guru order is fixed. Bharata calls these 'aṁśa' or 'trika' and prescribes their usage in the description of the vṛttas of chanda. After fixing the number of syllables at 3, only 8 permutations/combinations of them on the basis of laghu-guru are possible, hence 8 gaṇas were made and they were indicated by the syllables ya, ma, ta ra, ja, bha, na and sa. The number 3 has great significance since it is the biggest of small numbers and smallest of big numbers and is thus the link between the

[46] N.S., 28, 16.
[47] Ibid., A.B., p. 9.

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two. This is the first number which indicates 'many'. The eight gaṇas are — yagaṇa, magaṇa, tagaṇa, ragaṇa, jagaṇa, bhagaṇa, nagaṇa and sagaṇa. Of these nagaṇa consisting of laghu only is of 3 mātrās and magaṇa consisting of all gurus is of 6 mātrās. Of the remaining 6 gaṇas yagaṇa, tagaṇa and ragaṇa have 5 mātrās each and jagaṇa, bhagaṇa and sagaṇa four mātrās each as follows —

Yagaṇa	I S S
Magaṇa	S S S
Tagaṇa	S S I
Ragaṇa	S I S
Jagaṇa	I S I
Bhagaṇa	S I I
Nagaṇa	I I I
Sagaṇa	I I S

The mnemonic formula given below, combining with every syllable the next two syllables, the laghu-guru order of the gaṇa indicated is known —

I	S	S	S	I	S	I	I	I	S
ya	mā	tā	rā	ja	bhā	na	sa	la	gam

E.g.— In order to know the laghu-guru order of jagaṇa, combining with 'ja' the next two syllables 'bhā' and 'na', we get 'ja bhā na' or I S I. In the same way the structures of the other gaṇas can also be found out. The last two syllables 'la gaṁ' stand for 'laghu' and 'guru' and have been added on for the completion of the gaṇa.

Mātrikagaṇa

Groups of 2-6 mātrās are called mātrika gaṇas. In these the mātrā-count is fixed, the syllables can be short or long. Several varieties of each mātrika gaṇa can be formed by a change in the laghu-guru order. The ancient names, number of mātrās, the other more popular names and the indicative syllables of the 5 mātrika gaṇas are given below—

Ancient name	Number of mātrās	Popular name	Indicative syllable
Ṭagaṇa	6	Chagaṇa	cha
Ṭhagaṇa	5	Pagaṇa	pa
Ḍagaṇa	4	Cagaṇa	ca
Ḍhagaṇa	3	Tagaṇa	ta
Ṇagaṇa	2	Dagaṇa	da

As an example of the various combinations formed from these, we give the combinations of the 4-mātrā-ed gaṇa —

I I I I, S I I, I S I, I I S, S S

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Mātrāvṛtta

The vṛttas which are formed on the basis of mātrā-count are called mātrā-vṛttas. They are of two types (1) those in which the total number of mātrās in a foot is fixed; e.g.— caupāī in each of whose foot there are 16 mātrās and (2) those in which along with the total number of mātrās being fixed, the yati (pause) is also fixed in the foot; e.g. harigītikā in which in a foot of 28 mātrās there is yati after every 7 mātrās.

Varṇavṛtta

Those vṛttas which are formed on the basis of varṇagaṇas are called varṇavṛttas. Vṛttas are considered to have four varieties — sama, ardhasama, viṣama and ardhaviṣama. Sama vṛtta is that all of whose four feet are equal. Ardhasama is that in which the odd feet (1st and 3rd) are equal and even (2nd and 4th) feet are equal. In viṣama all four feet are unequal. In ardhaviṣama two feet are equal and two unequal. Bharata has mentioned all four of these. Later ardhaviṣama was incorporated in viṣama itself.

Chanda jāti

Chandas of a fixed number of syllables from which many varieties and sub-varieties can be formed are called chanda jātis. Beginning with one and going upto twenty-six syllables in a foot, there are 26 chanda jātis whose names and syllable-count we give below—

Name	No. of Syllables	Name	No. of Syllables
Uktā	1	Śakvarī	14
Atyuktā	2	Atiśakvarī	15
Madhyā	3	Aṣṭi	16
Pratiṣṭhā	4	Atyaṣṭi	17
Supratiṣṭhā	5	Dhṛti	18
Gāyatrī	6	Atidhṛti	19
Uṣṇik	7	Kṛti	20
Anuṣṭup	8	Prakṛti	21
Bṛhatī	9	Ākṛti	22
Paṅkti	10	Vikṛti	23
Triṣṭup	11	Saṅkṛti	24
Jagatī	12	Abhikṛti	25
Atijagatī	13	Utkṛti	26

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Daṇḍaka

Vṛttas having more than 26 syllables were given the name mālā-vṛtta by Bharata and daṇḍaka by later theorists. Mātrāvṛttas having more than 32 mātrās in a foot are also called daṇḍaka.

Special Terms in Hindī Chanda

Caraṇa

Generally caraṇa is a synonym of 'pāda' i.e. caraṇa can be used for pāda but not pāda for caraṇa since pāda is a fourth part of chanda whereas caraṇa can be half, one-fourth or one-sixth.

Viśrānti

Viśrānti is a synonym of virāma (pause).

Tuk

The prāsa (rhyme) arrangement between parts within the pāda or at the end of pādas is known as tuk. The tuk arrangement in the middle of the pāda is according to yati or it expresses the yati. This has come from Apabhraṁśa to Hindī. Yati has relevance to the intermediary rest within the pāda which follows the meaning or the cycle of tāla. The intermediary sections which are formed in each unit of the four pādas are yatis. Because of the tuk arrangement in yati, tuk also indicates meaningful sections.

Dhruva or Ṭeka

It is a short line used in the pada style which attains 'dhruvatva' (permanence) because it is repeated again and again and is hence called 'dhruva'. In Sanskṛta, Prākṛta, Apabhraṁśa and Hindī verses the dhruva line occurs in the beginning, middle or end.

In Hindī the first line of the verses which is shorter than the other lines is called 'ṭeka'. Ṭeka means support. The repeated rendering of this line gives support to the singer, that is why it is called ṭeka.

Pada

Pada is a special type of chanda-bound composition which has the following characteristics —

1. It is sung.
2. In the beginning it has a dhruva or ṭeka which is repeated.
3. In the whole song there is one type of tuka.
4. Sometimes there is tuka arrangement in the intermediary parts also.

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5. The signature of the poet is found in the last couplet.
6. There is a special chanda arrangement whereby the dhruva line is short, generally equal in length to the second, fourth feet of the other lines. In the remaining lines the feet equal 16-12 or 16-14 mātrās.

Some Miscellaneous Rules relating to Chanda

Rule governing number of syllables — Although the basis of Vedic chandas is the number of syllables, sometimes if there is one or two syllables more or less in a foot it makes no difference to the chanda. But since varṇavṛttas were prominent in Sanskṛta the main basis was the order of syllables although the number of syllables was also fixed. But the syllables being more or less than necessary was regarded as a defect destroying the chanda. The same situation obtained in the chandas of Prākṛta, Apabhraṁśa and Hindī also.

Laghu guru order — Excepting for the last syllable, there was no freedom to convert short syllables into long ones in Sanskṛta metres. And long syllables of course could not be made short under any condition. Here and there, in order to escape the defect of destroying chanda, indications are available of converting long into short 'api māṣaṁ maṣaṁ kuryāt chandobhaṅgaṁ na kārayet'. Still, doing this was regarded as bankruptcy of imagination on the part of the poet. But the practice of converting guru into laghu or the enunciation of 2-3 syllables in the duration of a laghu syllable began with Prākṛta and became fully acceptable in the ghanākṣarī and savaiyā of ancient Hindī.[48] It did not stop with this. Not only was the substitution of laghu for guru and guru for laghu not considered a defect in chanda but it was regarded as a cause of additional beauty in savaiyā and was thus made a rule. Going one step further, in ghanākṣarī all the gurus were made laghus.

Rules of Yati — In Vedic, Sanskṛta, Prākṛta and Hindī chandas the rule regarding the yati at the end of the pāda, i.e. virāma, has been followed. Regarding the yati in the middle of the pāda there are two views.[49] Piṅgala, Jayadeva, Bharata, etc. accept the yati in the middle but Māṇḍavya, Kāśyapa, Saitava, etc. do not. Although Bharata has not prescribed yati while describing the vṛttas, the examples he gives follow yati. It seems that yati has been employed to bring beauty, sweetness and variety of rhythm in chanda. It also gives rest to the voice. In

[48] Prā. Pai., Part 2, p. 304-05.
[49] Ibid., p. 307.

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Apabhraṁśa and Hindī chandas, by arranging the tuka in the intermediary yati the completion of sense was indicated to a certain extent and beauty and sweetness were created. In Sanskṛta vṛttas the intermediary yati was used to bring about variety in rhythm e.g. intermediary yati was introduced into śaśikalā vṛtta which did not have it previously and the vṛttas srak and maṇiguṇanikara were created.[50] In mātrika chandas in Apabhraṁśa yati indicates the completion of the tāla cycle.[51]

Arrangement of tuka — The correspondence of one vowel or more syllables at the end of pādas or in the middle is 'tuk'. Ancient Sanskṛta poetry, excepting stotras, is free of tuk. In non-Sanskṛta poetry tuk makes its appearance first in Apabhraṁśa chandas which can be seen in Vikramorvaśīyam. Actually the prāsa of stotra literature which is even earlier than Apabhraṁśa is nothing but tuk. But according to Dr. Vyās tuka arrangement can be seen for the first time in the Gītagovinda of Jayadeva and this is the influence of Apabhraṁśa.[52] In Sanskṛta it was an ornament in the form of antyānuprāsa (end rhyme) but filtering through Apabhraṁśa into Hindī poetry it became a regular feature. If we leave out ultra-modern usages, everywhere in Hindī poetry there is the easy and natural use of prāsa.

In Ḍiṅgala chandas also tuk arrangement is widely prevalent, especially in 'deśī' or 'geya' (sung) verses.[53] But it should be mentioned that in the pre-eminent deśī prabandha named elā, prāsa arrangement was compulsory in certain pādas in those varieties of elā which had Sanskṛta texts. A description of this prabandha is found in Bṛhaddeśī which is regarded to belong to 4th-8th century AD. Hence the first person to employ organised prāsa was not Jayadeva; in music it has an even more ancient tradition.

The tendency to tuk or antyānuprāsa is natural which has come from songs and folk songs into literary chandas. The folk songs were composed in fulfillment of the necessities of life, later they became a means of entertainment, hence in folk songs the text and music are inseparable from one another. In a composition flowing naturally out of a surge of feeling, because of its musicality tuk comes of itself, it does no have to be striven after. Because of tuk a special rhythm which brings with it musicality, comes into the text. This is the reason why even when one does not understand the inner feeling of poetry one derives aural pleasure from the tuk and prāsa-studded structure. In the mātrika

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[50] Ibid., p. 308.
[51] Ibid., p. 313-14.
[52] Ibid., p. 318.
[53] Bṛ. Pin., p. 574-76.

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chandas of Prākṛta tuk arrangement is practically not there hence it does not have that degree of musicality which Apabhraṁśa and Hindī chandas have. In these madhya prāsa (intermediary rhyme) brings in beauty.

The acme of tuk arrangement is seen in the pada literature of the bhaktikāla (devotional age) and in the ancient literary dhrupad where it is no longer an ornament but an inherent feature.

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4.2

CHANDA

SECTION C
A BRIEF SURVEY OF THE ORIGIN AND DEVELOPMENT OF CHANDA

In the present section we give a mere introduction to the origin of chanda; the various special features and development of chandas in Sanskṛta, Prākṛta, Apabhraṁśa, Ḍiṅgala and Hindī; the special features of Bengali and Marāṭhī chandas; views regarding the origin and development of some Hindī chandas and their importance from the point of view of music — we give merely an introduction to these since it is not our purpose to make a historical study of chandas and chanda traditions nor is this the occasion for it. Several scholars have already done noteworthy work on this topic.

The Origin of Chanda

There are two views regarding the order of origin (1) the production by the creator of everything in creation in excellent condition, (2) the attainment of excellence by gradual change and transformation. The first view is accepted in the Indian Vedic tradition and the second in the Western thought stream.

Of all the available literature of the world the Vedas are the most ancient. The Vedas have been authored by Brahmā and hence they are beginningless, superhuman, not the work of any human. Ṛṣis 'saw' their mantras. From a religious point of view it is true that every object remains in god before its production. The Vedas also originally manifested themselves from God hence they cannot be considered the work of any human; but there can be a different view that the ṛṣis had a glimpse of them and they kept the Vedas before the world. All the Vedas are composed in chandas which are neither mātrika nor vārṇika but they have a fixed number of syllables in every pāda. From the above point of view it has to be accepted that the Vedic chandas originated before any other.

According to the second school of thought, in order to find the origin of chanda we must establish a link with primordial man. In the order of development the simplest and most natural come first. Out of an excess of joy various sounds must have emanated from the mouth of man along with gestures of hands and feet. Thus, from the sounds of the mouth resulted song, from the gestures of the hands tāla and from the movement of the feet dance. By the actions of the hands time was

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divided and being accomplished methodically it let to the production of the original form of tāla. When these time sections developed further, various cycles were created and the form of classical tālas got established. The word 'tāla' might well have been introduced later but in the form of the notions it represents — tempo, the repetition of time segments, mātrā, kriyā, etc. it has been prevalent since very early times.

When another device in the form of syllabic sounds became available to man, he developed it into letters, words, sentences and into language. Then he employed the rhythm of the already available tāla with language. From there began the history of the origin and development of chanda. On this basis it can be said that tāla developed first and then chanda.

The Gradual Evolution of Chanda

All actions are rhythmic and repetitive. The whole of creation is pervaded by rhythm and cyclic repetition. The motion of the stars, the going round of the sun and stars, the cycle of day and nights, the transformation of seasons, year-month-day-hour, minute-second, the beating of the heart, inhalation-exhalation all take place repeatedly at a fixed pace. If there were to be a slight change in this order, in the style of this repetition, there would be chaos. Hence at the root of every action there is rhythmicity and repetition.

There is a rhythm also in the movements of the hands and feet of man. From the rhythmic repetition of those movement cyclical tāla resulted. When words developed they too were organised into repetitive sections and the primordial form of chanda was born. It can be surmised that according to the force of the feeling, each section had syllables of 2, 3, 4, 5 or any number of mātrās. Thus it seems natural that mātrika chandas developed first.

Man has a natural tendency towards repetitive behaviour. The repetition of feelings, words, and rhythms one likes feels pleasant. Among the chandas also the repetitive ones are better liked, hence it is probable that they came first.

The arrangement of gaṇas indicates development over a long period, it is not natural. Out of the rhythmic sections (mātrika gaṇas) of 2,3,4,5,6,7 etc. prevalent in the cycles of fixed numbers of mātrās groups of 3-6 mātrās were chosen and on the basis of these eight groups of 3 syllables each were formed, called varṇagaṇas. From these resulted the varṇavṛttas. It is not surprising that because of an inclination towards repetitiveness, the repetitive varṇavṛttas were formed first on the basis of these syllable groups. Later on from the mutual association of

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the various gaṇas non-cyclic varṇavṛttas must has been formed.

In music without meaningful words chanda can be seen only in various repetitive rhythmic sections; e.g. three-mātrā repetitive mātrā section in sa ri sa, ri ga ri, ga ma ga; four-mātrā in sa ri ga ri, ri ga ma ga and five-mātrā in sa ri ga ma ga, ri ga ma pa ma. This is the simplest form of chanda in music. In the gītakas which are defined as 'svara-tālapadātmakaṁ' there are only four-mātrā gaṇas, division of pādas or specific chanda patterns are not seen in these.

On the other hand, in the Vedic chandas, only the number of syllables is fixed in a pāda, neither their laghu-guru order nor the number of mātrās is fixed. Sometimes there can be a shortage or excess of 1-2 syllables. Hence there is neither that tempo, nor that rhythm nor that flow in them, which is different from the simple progression of chanda described above and which is an indispensable part of the later conception of chanda. Hence, keeping Vedic chandas in mind, in the definitions of chanda only the size of akṣaras is mentioned, not rhythmicity.

yadakṣaraparimāṇaṁ tacchandaḥ.[1]

chando'kṣarasaṅkhyāvacchedakamucyate.[2]

Even versification has not been mentioned in these definitions but it has been understood to be implied in these.[3]

According to Śrī Velaṇakar chandas have a very close relationship with music and in them three types of music can be seen. (1) Svara music which, in the form of udātta, etc. in Vedic chandas is in an absolutely rudimentary state. There are no rules regarding the short-long of syllables, yati, etc. in the chandas but the stress is only on the purity of enunciation of the syllables and their number. (2) Varṇa music — at the end of the Vedic period chanda composition was inspired by the laghu-guru order of arrangement of syllables. On the basis of the different durations of utterance, different arrangement led to the knowledge of different rhythms and gradually the chandas defined by the number of syllables changed into varṇavṛttas. The Anuṣṭubh of the heroic age is the ancient form of this in which rules regarding laghu-guru come at specific places. Along with the Vedic syllable count gaṇas came into existence and thus varṇa music was produced. (3) Tāla music — the main form of tāla had been in popular music since very early times and yet even by now it had not made any contribution to chanda. When chanda became singable in the bhāṭa-cāraṇa (bardic) tradition tāla be-

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[1] Ṛksarvānukramaṇī, Kātyāyana, 2,6, quoted from V.Ch., p. 9.
[2] Bṛhatsarvānukramaṇī of Atharvaveda, p. 1, ibid.
[3] Ibid.

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came an indispensable part of it. In order to make sections in chanda according to tāla, mātrika gaṇas were conceived of and at the beginning of each gaṇa an action of the hand or a stroke on an instrument began to be made whereby tāla music was born in chandas.[4]

This has been the chronological order in the employment of chandas and vṛttas from Vedic times upto the Hindī literature of medieval times. In the Vedas there are only chandas based on the number of syllables, in Sanskṛta there are mainly varṇavṛttas, in Prākṛta there are mātrika chandas, in Apabhraṁśa there are mainly vṛttas consisting of mātrā sections based on tāla, and with the advent of the Hindī age pure mātrika chandas came into prominence. In the Nāṭyaśāstra there are only two mātrika vṛttas — vānavāsikā and āryā. We shall speak of āryā later on in the context of the Prākṛta tradition. The definition of vānavāsikā is —

> pāde ṣoḍaśamātrāstu gāthāṁśakavikalpitāḥ/
> caturbhiraṁśakairjñeyā vṛttajñairvānavāsikā//[5]

A section of gāthā in the form of pāda which consists of 16 mātrās having four sections of four mātrās each is vānavāsikā.

The prescription given here of making four sections out of sixteen mātrās is at the root of tāla chandas. The root of the various 16-mātrā vṛttas of later times such as pādākulaka, pajjhaṭikā aḍilā, maḍilā, etc. is in this, The reference to gāthā here is proof that gāthā vṛtta is even older than Bharata and that it was originally mātrika. From this developed the vārṇika āryā of Sanskṛta. In Sanskṛta literature mātrāvṛttas were practically absent but since several centuries before Christ in Buddhist jātakas mātrika chandas alone had been used. In Jaina literature in Apabhraṁśa heroic epics, verses of the bhaktikāla, sākhī bhajans, prabandhas and in works on poetics mātrika chandas had been used in a natural unrestricted manner.[6]

In mātrika chandas there is a natural rhythm for which no special effort is required whereas the chandas based on varṇa gaṇas require special effort. Still the following view is prevalent.

> 'vṛttoṁ ke āvartak varg se mātrik chandoṁ kā vikās huā. iskā pramāṇ yahī hai ki adhikāṁś mātrik chand āvartak varg ke antargat āte haiṁ'.[7]

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[4] Based on the article 'Metres and Music' by Śrī H.D. Velaṇakar in the Poona Orientalist, Part 8.

[5] N.S., 15, 179.

[6] A.H.K. Ch., p. 196-99.

[7] "वृत्तों के आवर्तक वर्ग से मात्रिक छंदों का विकास हुआ। इसका प्रमाण यही है कि अधिकांश मात्रिक छंद आवर्तक वर्ग के अन्तर्गत आते हैं।" Ibid., p. 196.

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As we have been maintaining, this might be the order of usage but how far this reflects the order of development is questionable. From the fact that mātrāvṛttas were established or used later it cannot be concluded that their development was also later. In the order of evolution the first place goes to chandas based on mātrika sections. On the basis of these, making special rules of laghu-guru in their sections, mātrāvṛttas must have been invented and conceiving of gaṇas out of these laghu-guru sequences varṇavṛttas must have been formed. Of these, chandas of the repetitive gaṇa class must have been formed first and later the non-repetitive type. On the other hand the composition and development of chandas on the basis of the number of syllables alone can be considered earliest just as the earliest activities of man cannot have been rhythm-bound because of the force of feeling. In the same way the earliest chandas were probably not rhythm-bound but were the simple expression of experiences and only for convenience formed on the basis of number of syllables. Here we wish to state that we have expressed some ideas different from the established views and theories about the origin and development of chanda.

Vedic chanda

All Vedic chandas are akṣara chandas (syllable chandas). They too are of two types — (1) according to the number of syllables in a pāda and (2) according to the number of syllables in the whole chanda. Ṛks or verse-bound mantras belong to the first class and the prose mantras of Yajuḥ belong to the second class. In the first class seven chandas have been regarded prominent — Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṅkti, Triṣṭup and Jagatī — in which each pāda has respectively 6,7,8,9,10,11 and 12 syllables.[8]

Verse-bound Vedic chandas have three pādas or four pādas but sometimes they have upto 11 pādas. There is freedom to lessen or increase the number of syllables in a pāda according to the meaning which is regulated in the form of nivṛt, bhurik, virāṭ, and svarāṭ.

In the absence of laghu-guru order, yati, antyānuprāsa, organisation of gaṇas, mātrika sections, laya, etc. there is not that sweetness or pungency which is abundant in Sanskṛta and Hindī chandas.

The Tradition of Sanskṛta Vṛtta

Sanskṛta vṛttas are regarded to be developed from Vedic chandas by adding to the regulation of the number of syllables, the regulation of

[8] V.Ch., p. 82-84.

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laghu-guru, in other words, varṇagaṇas. The most ancient works of this tradition are Piṅgalasūtra and Nāṭyaśāstra. Vedic chandas were called chanda jātis (classes) and their various prarohas (shoots) were called vṛttas. Mainly three types of vṛtta were spoken of — sama, ardhasama and viṣama. Bharata has also mentioned ardhaviṣama. Most of the vṛttas are sama (even) with four pādas, not three or six. The rule concerning yati is seen to be followed. There are 26 jātis ranging from 1 to 26 syllables in a pāda. Vṛttas with more syllables than 26 were called Daṇḍaka. Tuk or antyānuprāsa is of no importance. But in Gītagovinda and stotras antyānuprāsa can be seen.

Prākṛta Tradition

In the Dhruvā chapter of the Nāṭyaśāstra practically all the examples are in Prākṛta. This can be regarded as the initial period of development of Prākṛta chandas along with Sanskṛta, since these chandas have been composed, not like later Prākṛta chandas but like Sanskṛta vṛttas.

There are two main types of chanda in Prākṛta[9] — (1) Vārṇika chandas which have been taken as such from Sanskṛta but have acquired a tuk ending in Prākṛta. Among these are sundarī, durmilā and kirīṭa which, according to Dr. Vyās and Śrī Velaṇakar, have become vārṇika chandas due to Apabhraṁśa influence, originally they were mātrika chandas; carcarī is a chanda in which several chandas have been used in accordance with various tālas. (2) Mātrika chanda — actually the main contribution of Prākṛta is mātrika chanda. Mātrika chandas came into Hindī from this source. The mātrika chandas of Prākṛta have been kept in two classes — (1) those which belong to the pure Prākṛta tradition and (2) those belonging to Apabhraṁśa tradition.

In the Prākṛta tradition come gāthā and chandas of this class. All these originally consist of two feet which are called 'dala' but became four-footed in Sanskṛta; e.g. gāthā, vigāthā, udgāthā, gāthinī etc. According to Dr. Vyās, gāthā might well have fallen into the hands of Sanskṛta paṇḍits later and became four-footed, but in reality it was an uneven two-footed chanda, whose first half consisted of 30 and the second half of 27 mātrās. Later Sanskṛta paṇḍits divided it into 12, 18: 12, 15 and made it four-footed.[10] It is accepted by all that gāthā took the form of āryā in Sanskṛta.

It is necessary to point out here that in the 15th chapter of the

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[9] See also Prā. Pai.; articles of Śrī Velaṇakar and the Preface of Chando'nuśāsana.
[10] Prā. Pai; Part 2, p. 413.

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Nāṭyaśāstra, the five varieties of āryā, namely, pathyā, vipulā, capalā, mukhacapalā and jaghanacapalā, have been described through the mātrāgaṇas i.e. in the form of mātrāvṛttas. In all these there are two 'ardhas' (halves) one of 30 and other of 27 mātrās. Thus all these are viṣama mātrāvṛttas of 'dvidala' (dvipāda = two pādas).[11]

In this context it is notable that in the class of viṣama vṛttas, we find names such as pathyā, capalā, vipulā etc. under the varieties of pathyā also. But it should be understood that pathyā is a varṇavṛtta with eight akṣaras to a foot[12] while āryā is a mātrāvṛtta.

After describing the vṛttas Bharata has said —

evametāni vṛttāni samāni viṣamāṇi ca/
nāṭakādyeṣu kāvyeṣu prayoktavyāni sūribhiḥ //[13]

He says again —

vṛttalakṣaṇamevaṁ tu samāsena mayoditam/
ata ūrdhvaṁ pravakṣyāmi hyāryānāmapi lakṣaṇam/[14]

And —

lakṣaṇam niyamaṁ caiva vikalpaguṇasaṁśrayam//
yaticchedastu vijñeyaścaturmātro gaṇaḥ smṛtaḥ/[15]

From these it is clear that he did not count āryā and its varieties among 'vṛttas' i.e. varṇavṛttas since they are mātrika vṛttas.

Of these, the example given by Bharata for vipulā conforms exactly to the above mentioned 2-halved gāthā mentioned by Dr. Vyās.

vipulajaghanavadanastananayanaistāmrādharoṣṭhakaracaraṇaiḥ/
āyatanāsāgaṇḍairlalāṭakarṇaiḥ śubhā kanyā//[16]

But he has given the definition and example of pathyā considering it only to be four-footed.

prathamatṛtīyau pādau dvādaśamātrau bhavettu sā pathyā/[17]

Example—

raktamṛdupadmanetrā sitadīrghabahulamṛdukeśī/
kasya tu pṛthumṛdujaghanā tanu bāhvaṁsodarī pathyā/[18]

From this it is clear that from being 2-footed āryā became 4-footed prior to Bharata or at the time of Bharata.

The second class of chandas have come from Apabhraṁśa. They belong to the classes dvipadī (two-footed), samacatuṣpadī (even four-

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[11] N.S., 15, 195-221.
[12] Ibid., 160-91.
[13] Ibid., 192.
[14] Ibid., 195.
[15] Ibid., 197-98.
[16] Ibid., 214.
[17] Ibid., 212.
[18] Ibid., 213.

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footed), samaṣaṭpadī (even six-footed), ardhasamacatuṣpadī (half-even four-footed), ardhasamaṣaṭpadī (half-even six-footed), ardhasama-dvādaśapadī (half-even twelve-footed), miśra (mixed) and pragāthikā.[19] Of these, most chandas are sung along with tāla.

The first reference to a chanda named khañjaka is available in 'Vṛttajātisamuccaya' of Virahāṅka. There is a chanda named khañjā in Prākṛta Paiṅgalaṁ too. These are two special chandas and are mātrika. The khañjaka chanda of Chando'nuśāsana is not special but only another name of the 'galitaka' chandas. If there is yamaka at the end of the pāda it is galitaka and if there is only antyānuprāsa it is khañjaka. This means that the common name of several chandas is khañjaka.[20] The khañjaka or khañjā chanda of Virahāṅka, Hemacandra and Prākṛta Paiṅgalaṁ are mātrika, not vārṇika. In this connection the 32nd chapter of Nāṭyaśāstra should be referred to. There 8 varieties of śīrṣakas and three vṛttas of khañjaka are given.[21] But they are all varṇavṛttas, not mātrika chandas. On this basis it can be said that śīrṣaka and khañjaka are not the names of a single chanda but are types in which there can be several vṛttas.

Thus we have seen that the speciality of the Prākṛta tradition is mātrika chandas, and of these dvipadī is special. But due to the influence of Sanskṛta varṇavṛtta and antaryati and due to the influence of Apabhraṁśa, mātrika catuṣpadī, ṣaṭpadī and tuk arrangement have entered it. In Sanskṛta samavṛttas were in abundance; in Prākṛta ardhasama, the greatest example of which is the gāthā class.

Apabhraṁśa Tradition

Popular (folk) music styles have made a major contribution to the development of Apabhraṁśa chandas since, being the language of the common people, it is from songs popular among them that its chandas evolved. Hence these chandas have all the peculiarities of popular music. The regulation of antaryati, in which there is tuk arrangement also, tuk at the end of the pāda, mātrika gaṇas, the unbreakable relation between gaṇas and tāla — all these features are indispensable to these chandas. It has already been said while speaking of the Prākṛta tradition, that Apabhraṁśa chandas belong to the dvipadī, catuṣpadī, ṣaṭpadī and dvādaśapadī classes and they are of both sama and ardhasama types.

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[19] Prā. Pai., Part 2, p. 419.
[20] Ibid., p. 424.
[21] N.S., 32, 255-71, 293-300. For details, see the Dhruvā Ch. of the present work.

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The most remarkable feature of the Ḍiṅgala chandas which have evolved from Apabhraṁśa is that they were accompanied by tāla rendered either by tāla instruments or by the hands. It seems that the tradition of tāla chanda disappeared in Rājasthānī and Braj but the Ḍiṅgala poets preserved it from where it entered Gujarātī. Śrī Rāmnārāyaṇ Pāṭhak, in the Gujarātī 'Bṛhat Piṅgala', has even given instructions as to which tālas have to be rendered in what manner in those chandas. Probably it is on the basis of this tradition that Dr. Velaṇakar and Dr. Vyās have concluded that in the sung chandas of Apabhraṁśa also tāla instruments were used. Neither in the Prākṛta Paiṅgalaṁ nor in any other Prākṛta Apabhraṁśa work has the use of tāla been indicated.

On the basis of the above evidence, these scholars have formed two classes of Apabhraṁśa mātrika chandas, based on mātrāgaṇas and tālagaṇas — mātrika chanda and tāla chanda. There are three special features of tāla chandas — (1) They are determined by gaṇas indicating tāla and by yati. Tāla-gaṇas are the mātrika sections, formed in a foot of the chanda which indicate the completion of one cycle or section of tāla and the beginning of another. For this reason the last mātrā of the first gaṇa is separate from the first mātrā of the next gaṇa, the two do not merge to form a guru. The yati which takes place according to tāla is called tāla yati. Actually there is no difference between the tāla yati and the mātrika yati because in these chandas mātrā yati and tālayati occur at the same place. (2) In these the duration of syllables is determined by the mātrā of tāla and not by their own durations. Hence short syllables can be rendered long, long syllables can be rendered short, short or long can be rendered prolated, and sometimes, in the duration of one mātrā 2-3 syllables can be uttered. (3) Tāla yati is indicated by a beat of the hand or cymbals on the first mātrā of every new tālagaṇa and by stressing the svara used in the syllables of that mātrā.

We do not agree with the view of Dr. Miśra that tāla chanda is not a new chanda but is only mātrika chanda which was sung by poets with beats of cymbals or the hands.[22] Dr. Miśra regards these not as tāla chandas but as sung chandas. But this notion is not correct since even the dhruvās of Bharata are sung chandas but they do no have the musicality of these tāla chandas. Because of tuk arrangement, antaryati, etc. they have a special musicality and due to the repetition of the mātrā sections they can be easily sung in tālas of the same mātrās. It is possible that because of the incompatibility between the gaṇa arrangement of the varṇavṛttas of the dhruvās of Bharata's tradition and the laghu

[22] S.S. Ch. A., p. 37.

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guru arrangement of mārga tālas the singer poets experienced difficulty in making use of tāla, hence in order to be sung easily, the mātrika chandas of the repetitive class were composed in tālas of the same number of mātrās. It is also probable that the chandas of Apabhraṁśa developed from the singing style of popular music which was naturally accompanied by the clapping of hands.

There are two special features of tāla chandas — (1) indication of specific mātrā sections along with the total number of mātrās and (2) the prohibition of specific gaṇas at specific places. These two features compel one to agree that these chandas were sung with tāla. For example in the 16-mātrā chandas pādākulaka, pajjhaṭikā, aḍilā, etc., the sections of 4 mātrās indicate that the tālas employed in them are of 4 mātrās or consist of sections of 4 mātrās and the beat falls on the first mātrā of the chanda because only by special stress on kriyā (action of tāla) and enunciation can sections be formed. If tāla is not intended it is enough to give the total number of mātrās. In the same way in forming sections of 5,6, or 7 mātrās also, the intention is that in those chandas tālas of the same number of mātrās were used and that the beat fell on the first mātrā of every section. Because of the necessity of tāla the rule was made that the last mātrā of one section and the first mātrā of the next do not combine to form a guru. If they were to be combined tāla sections cannot be formed and there will be no stress there e.g. in chandas such as pādākulaka, according to Dalapata Piṅgala, the beat falls on the 3rd, 6th, 11th and 14th mātrās and hence these mātrās can well combine with the next mātrā to form guru, no harm will result, but they should not combine with their previous mātrā to form guru since this will result in the breaking of the tāla. This has been explained in the Bṛhat Piṅgala also.[23] The prohibition of jagaṇa (I S I) at the beginning of catuṣkala mātrika chandas is also for the same reason. In varṇavṛttas with 4 jagaṇas such as motīdāma, the tāla beat has not been kept on the 1st and 5th or third and 7th mātrās but on the 2nd, 6th, etc. If the beat were to fall on the 1st, 5th, etc. mātrās there would be no correspondence with the rhythm of the chanda because the stress falls on the guru syllable in it. The beat cannot fall on the 3rd, 7th mātrās either because they combine with the 2nd , 6th mātrās. The stress is on the 2nd, 6th, etc. mātrās only, hence the beat has been prescribed on these.

The tāla gaṇa and tāla yati which have been conceived of in tāla chandas are quite unnecessary as the above three characteristics are present compulsorily in tāla. When tāla chandas have been accepted on

[23] Bṛ. Piṅ., p. 301.

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principle, the characteristics of tāla will automatically come into them. In tāla a fixed group of mātrās is repeated again and again, one cycle is kept separate from the next and the first mātrā of the cycle is stressed — all these features are necessarily there in tāla. In tālas antaryati is an indispensable condition the violation of which leads to a change in the form of the tāla e.g. dīpcandī, dhamār of 14 mātrās and rūpak, tīvrā of 7 mātrās are popular tālas. In the first pair yati is on 3-4-3-4 and in the second on 3-2-2. In 3-2-2 if the yati between 2-2 were to be done away with, it would be difficult to distinguish these tālas from dīpcandī-dhamār. Tāla has relevance to the kriyās (actions) rendered on the cymbals or by the hands, not to the bols of tāla since the sections of tāla are established by kriyās.

Like the caccarī of Prākṛta, rāsaka has a special place in Apabhraṁśa. This is not the name of a single chanda since there are at least 12 chandas named rāsaka in Chando'nuśāsana[24]. These are related to the dances such as garabā rāsa and ghūmara of Rajasthan and Gujarat. Several types of tālas were used in dances hence texts with chandas corresponding to those tālas must have been used. According to Hemacandra any mātrāvṛtta can be called rāsaka and this is a 'rasāyana' i.e. a collection of several rāsakas.[25]

From the point of view of chanda and music it is worth mentioning that rāsaka and caccarī are also the names of two prabandhas. The prabandha chapter of Bṛhaddeśī is so fragmented that it is difficult to say whether these prabandhas have been mentioned in it but they have been mentioned in the Bharatabhāṣya which belongs to the latter half of the 11th century. Thus it can be said that rāsaka and caccarī chandas and prabandhas are very ancient and they must surely have been related to popular forms of dances.

Later pada style is also a gift of Apabhraṁśa chandas which can be first seen in the Buddhist caryā songs. They have had plenty of influence on Gītagovinda.[26] We have already discussed this in Section D of the Prabandha chapter.

It should be noted that even though the Gītagovinda was influenced by the Apabhraṁśa and caryā style, for the most part Sanskṛta varṇavṛttas has been used in it. This is proved by the fact that out of the 24 aṣṭapadīs, the ślokas of 20 use the śārdūlavikrīḍita vṛtta. Besides this, the vṛttas hariṇī, śikhariṇī, vaṁśastha, kīrtidhavala, vasanta-tilakā,

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[24] Cha., 5, 15.1.
[25] Ibid., 5, 3.2.
[26] Prā. Pai., p. 342.

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mālinī, pathyā, pathyāvakra, upendravajrā, puṣpitāgrā, āryā, druta-vilambita, pṛthvī, śārdūla, anuṣṭup and sragdharā have been used.

The task of filling the chandas with a special musicality was also accomplished by the Apabhraṁśa tradition. One proof of this is the use of tāla in mātrik chandas; with a view to making the varṇavṛttas also musical, only those vṛttas were chosen and employed in Apabhraṁśa in which mātrā sections or gaṇas were repeated. e.g. paṅktikā (ra ya ja ga = ऽ।ऽ ।ऽऽ ।ऽ। ऽ), in this ऽ । ऽ । ऽ occurs twice, bhujaṅgaprayāta (4 yaga-ṇas), sragviṇī (4 ragaṇa), vibhāvarī (ja ra ja ra), citrā (ra ja ra ja ra ga).

Thus it can be said that musicality is the special gift of the Apabhraṁśa chandas which was lacking in Vedic, Sanskṛta and Prākṛta chandas.

The Ḍiṅgala Tradition

The Apabhraṁśa chanda tradition which spread throughout North India between the 10th and 13th centuries developed in a special manner in the Ḍiṅgala language. The language which was used in the border areas of Sindh, Gujarat and Rajasthan and which was a mixture of the languages of these 3 regions was called Ḍiṅgala. The bards of this language used chandas which were different from the language, style and chandas of Sanskṛta but which belonged to the Apabhraṁśa tradition and in which the influence of popular-music and popular-style chandas was even greater than that of Apabhraṁśa. The chief features of these chandas were — (1) Tāla was necessarily used. This feature was preserved only by medieval Gujarātī poets as is evident from the Bṛhat Piṅgala in which instructions are given regarding the tāla of every chanda and the graha (starting place) of every tāla. In the Dalapata Piṅgala of the Gujarātī poet Dalapatarāma, instructions are found regarding these tālas, their starting points and the places where the beat falls in the first foot of the chanda. (2) In each song there were at least three 'dvālās'[27] (couplets). (3) At the beginning of the first dvālā, there were 2 or 3 extra mātrās whose purpose was probably to bring in force into the song and which were uttered in prose form.[28] (4) In catuṣkala chandas, the first two mātrās of the first line were without tāla and last two with the two mātrās of the next line joined together to form catuṣkala and this operation went on in the whole dvālā, so the tāla began on the third mātrā. This has been called 'ūthalā'[29]. (5) The differentiating factor

[27] Bṛ. Pin., p. 478; Prā. Pai., 397.
[28] Bṛ. Pin., p. 478.
[29] Ibid., p. 479.

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between mātrika chandas having the same number of mātrās is prāsa; e.g. — pālavaṇī, īlola, jhaḍalupata and dumela — in these four-footed chandas, in every foot there are four catuṣkalas and there are two extra mātrās in the first line. But in dumela the prāsa arrangement is similar in pairs of lines whereas in pālavaṇī there is similar prāsa in all the four lines. In īlola there is the same tuk arrangement as in pālavaṇī but at the end of every foot there is a sagaṇa (I I S). In jhaḍalupata, the first, second and fourth feet only have tuk.[30]

The most important feature of the Ḍiṅgala tradition is its special type of padas which though they are sung, come within the field of chanda. In ancient Gujarātī they have been called 'deśi'.[31] The freedom to change laghu-guru arrangement which was there in the chandas of Prākṛta and Apabhraṁśa was used without control in 'deśī'; yet the rule regarding sections in the arrangement of letters was strictly followed.[32]

Another speciality of deśī was the special importance of 'dhruva' (the repeated line) in it. This line could be at the beginning, in the middle or at the end of the deśī.

The third feature was that even compositions which had catuṣkala (4 kalā) sections according to chanda became ṣaṭkala (6 kalā-ed) or saptakala (7-kalā-ed) when recited or sung in 'deśī'.[33] This indicates the primacy of the musical element in 'deśī'.

The fourth feature is the use of terms of address such as 're', 'hejī', 'jī', 'ho', 'e' etc.[34] which have no place in the verses from the point of view of chanda but have been added for the purpose of singing.

The fifth point is that the songs which are very close to mātrika chandas are called the 'deśī' of that chanda.[35]

Some Chandas of the Hindī Chanda Tradition

Drawing upon Vedic, Sanskṛta, Prākṛta, Apabhraṁśa and Ḍiṅgala chandas, Hindī chandas developed. Beginning from the Sanskṛta varṇavṛttas right upto the musical chandas of Prakṛta and Apabhraṁśa were used plentifully in Hindī. But ghanakṣarī, savaiyā, pada and dhruvapada are medieval Hindī's own treasures which took a lot from previous traditions but assimilated it so fully that no debt remained.

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[30] Ibid., p. 478; Prā. Pai., p. 397.
[31] Bṛ. Pin., p. 574.
[32] Ibid., p. 577.
[33] Ibid., p. 589.
[34] Ibid., songs quoted under 'Padas of Deśī'.
[35] Ibid., p. 599.

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Ghanākṣari

The word ghanākṣarī indicates the form of that chanda. That in which there is a denseness (ghanatā) of syllables (akṣara) is 'ghanākṣarī'. In this all the syllables are rendered laghu (short) and the syllables come so close together that there is the experience of denseness, hence it is called ghanākṣarī.

This is counted among the muktaka chandas of the daṇḍaka class. It is called kavitta, ghanākṣarī or manaharaṇa. It is regulated only with regard to the number of syllables, not with regard to laghu-guru order or the number of mātrās. Normally every foot has 31 syllables, the last syllable is long. The yati (pause) is considered to fall on 8,8,8,7 but if it does not, it surely falls on 16,15. In the construction of the text it is kept in mind that if there is a word with an odd number of syllables somewhere, it is followed by another such word so that the 'oddness' is removed. But there should never be the sequence — even, odd, odd i.e. odd+odd can occur in the beginning, not at the end[36] since then the rhythm of ghanākṣarī will break.

Ghanākṣarī has several varieties — mitākṣarī, nāgar, goras, sūraghanakṣarı, manaharaṇa, rūpaghanākṣarī, jalaharaṇa,[37] devaghanākṣarī etc. In all these the main principle is the same but there is the increase or decrease of syllables. The speciality of ghanākṣarī is its rhythm which lies in the special way of reading it. All the syllables are read short, whether they are short or long in the text. In Gujarātī, there is the tradition of rendering all the syllables long.[38]

There are several views regarding its origin. Sumitrānandan Panta does not consider it to be Hindī's own child but as a foster-child in which the natural melody of Hindī is lost.[39] He relates it also to the Bengali payār. Dr. Manoj regards Sena Kavi (1504 AD) as the first writer of ghanākṣarī.[40] Dr. Śukla has connected it with Vedic anuṣṭup and Uṣṇik on the basis of the number of syllables.[41] Calling it 'jāti chanda' Śrī Paṭhak has hinted at its connection with Apabhraṁśa chanda.[42] Dr. Vyās sees a shade of ghanakṣarī in the gandhāna of Prākṛta Paiṅgalam.[43] He has also tried to connect it with jalaharaṇa or manaharaṇa of Prākṛta Paiṅgalam[44] and gives examples of kavitta from

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[36] Ch. Pra., p. 214-16.
[37] S.S. Ch. A.,p. 398-416.
[38] Bṛ. Pin., p. 522.
[39] Pallava, Intro., p. 38.
[40] Śarvāṇī, Preface, p. 3.
[41] A.H.K. Ch., p. 160.
[42] Bṛ. Pin., p. 553.
[43] Prā. Pai., p. 492-93.
[44] Ibid., p. 580.

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the verses of Sūrdās and Tulsīdās.[45] He has also expressed the possibility that the sung dhruvapadas of the singers Baijū and Baḳhśū at the court of Rājā Mānsingh Tomar of Gwalior developed into the recitational form of ghanākṣarī. The reason for this can be traced to the fact that ghanākṣarī is sung to dhrupada tāla.[46]

Dr. Gaurīśaṅkar Miśra does not agree with any of the above views. He has tried to trace the thread of development of ghanākṣarī to the aśokapuṣpamañjarī of Svayambhū and Hemacandra.[47] But giving many examples, he has established that the earliest writers of ghanākṣarī were Sūrdās and Baijū. Sūrdās has made use of 7 types of ghanākṣarī. Tulsī has also composed several ghanākṣarīs. Manaharaṇa can be seen in the verses of Mīrā. In the dhrupads of Baijū the increase and decrease of syllables can be found but the rhythm is that of ghanākṣarī. Sur, Tulsī and Mīrā are nearly contemporaneous.[48] Baijū was the court singer of Mānsingh Tomar who reigned between 1486-1516 AD. Surdas was born around 1484 AD.[49] Obviously at the time of Sūr's birth Baiju was at the Gwalior court and must have been at least 18-20 years old. Hence he was not a contemporary but preceded Sūr. Keeping this in mind why cannot Baijū be regarded as the first composer of ghanākṣarī ?

In the following dhrupad of Baiju the rhythm of ghanakṣarī is fully preserved although there is a shortage of one or two syllables—

boliyo na ḍoliyo le, āuṅ hūṅ pyārī ko suna, ho sughara vara...
aba hiṁ maiṁ jauṅ huṅ/
māninī manāya ke tihāre pāsa lyāya ke, madhura bulāya ke to
caraṇa gahāuṅ huṅ/
sunarī sundara nāra kāhe karata (kare) eti rara, madana ḍarata
māra calata pata bujhāuṅ huṅ/
merī sīkha māna kara, māna na karo tuma aise baijū prabhu
pyāre soṁ bahiyāṅ gahāuṅ huṅ//[50]

The form of ghanākṣarī can be seen in the dhrupads of Baḳhśū also.

For example —

basana sudhāra kahūṅ, bāsiyata bara kahuṅ, poiyata
hāra kahuṅ, kama kī kahala hai/
kahūṅ bhuja tāḍa kahūṅ, kāḍhiyata āḍa kahuṅ, milabe
ki caḍa kahuṅ, jobana lahala hai//

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[45] Ibid., p. 577-78.
[46] Ibid., p. 576.
[47] S.S. Ch. A., p. 411.
[48] Ibid., p. 398-409.
[49] Ibid., p. 409.
[50] Saṅgitajña Kaviyoṅ Kī Hindī Racanāyeṅ, Ed., Narmadeśvar Caturvedī, p. 77.

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kahūṅ mardabāne kahūṅ, sakhī musakāne (kahūṅ), kañcukī
uroja tāteṁ, pema kī pahala hai/
sāhaba sujāna sāhajahāṅ . . . . (naval) mahala āja,
rāvare(rī) ṭahala hai//[51]

According to the editor of Sahasarasa —

'Prākṛt meṁ viṣam chandoṁ kā bāhulya dhrupad ko virāsat meṁ milā hogā aur phir kramaśaḥ usmeṁ se chand aur tāl ke sāmañjasya ke vikās se ghanākṣarī kā udbhav huā hogā.'[52]

We now present our view regarding the origin of ghanākṣarī.

From the point of view of the rule regarding the number of syllables ghanākṣarī may well be connected to the Vedic anuṣṭup, but it is certain that it can have no relation whatever to Vedic or Sanskṛta chandas. The reason is that the rhythm of ghanākṣarī and the shortening of the long syllables in recitation are entirely alien to Sanskṛta. The extreme purity of enunciation is special to Sanskṛta; there is no scope in it for the kind of freedom seen in ghanākṣarī.

According to metrical conceptions and rules, the freedom to shorten long syllables is not there in Hindī metrics either for, apart from ghanākṣarī, there is no other chanda in which this kind of usage is found. Even in savaiyā the lengthening of short syllables or the shortening of long syllables is allowed only at specific places, not everywhere. Hence it is not improper to say that originally ghanākṣarī is not a chanda at all but has come from elsewhere and established itself among poets and later entered metrics as well.

We entirely agree with Dr. Vyās' surmise that originally it must have been related to some special style popular among singers. But his statement that in this style each syllable must have been set to a mātrā and sung is not acceptable.[53] The reason is that indications of the relation of dhruvapada to a tāla of 12 mātrās are available from the time of Akbar. In order to sing ghanākṣarī in a 12-mātrā tāla some dragging out would have been unavoidable and then it would not have been possible to sing every syllable in one mātrā. Persons familiar with the technique of music know that in tāla laghu is called one mātrā. The measure of mātrā is not according to syllables but is based on the tempo of the entire tāla cycle. In that mātrā there is complete freedom to utter several syllables. In keeping with fitness and convenience, in one mātrā, 2,3,4

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[51] Sahasa., p. 35.

[52] "प्राकृत में विषम छंदों का बाहुल्य ध्रुपद को विरासत में मिला होगा और फिर क्रमशः उसमें से छंद और ताल के सामंजस्य के विकास से घनाक्षरी का उद्भव हुआ होगा।" Ibid., Preface, p. 35.

[53] Prā. Pai., p. 578.

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or more syllables can be uttered. And it is not necessary that the syllables uttered in one mātrā be short. At the same time a short or long syllable can be dragged beyond one mātrā. Thus there is the provision in music to use one syllable in a mātrā or more or less. The rule for enunciation in ghanākṣarī is directly related to this method of singing.

We have already shown above that several dhrupads composed by Baijū and Baḳhśū are in ghanākṣarī. It is not necessary to adhere to the rules regarding short and long syllables of chanda in sung padas because, in them due to the imposition of the tāla rhythm on the chanda rhythm, the latter is lost. While singing the compositions there was no need for the musicians to follow this rule, hence they composed padas in which the short-long rule was not observed but which could be conveniently sung in the cycle of tāla. On the other hand, the difficulty in singing prabandhas, the extra-ordinary importance of the text in them, extreme length, the tendency to change and the inclination away from the text towards the melody — because of all these reasons the need was felt for a new style which could compete with the prabandha style and make an impression in the royal courts. Hence a new manner of composing the text, organising the tāla, comparatively short and more melody-oriented than the text of prabandha took shape and developed into the dhruvapada style. Ghanākṣarī gave body or shape to this style.

These dhrupads have come down in the oral tradition. In the collection of dhrupads of Baḳhśū available there is no mention of cautāla. In Dalapata Piṅgala the beats of the tāla are directed to fall on the 1st, 5th, 9th and 13th syllables.[54] On the basis of this the possibility is expressed that ghanākṣarī must have been sung in a tāla, in which, by singing one syllable in every mātrā, the whole foot could be fitted into one cycle of tāla. Thus the tradition of singing each syllable in one mātrā must have come into being.

But according to the description of dhruvapada given by Abul Fazal, the historian in Akbar's court, there was no correspondence between tāla and chanda in dhruvapada. Chandas such as kavitta and savaiyā are found set to tālas of 12 mātrās which have no connection with cautāla.[55] From this it is clear that the tradition of setting ghanākṣarī to a 12-mātrā tāla and singing it in the form of dhruvapada was fairly ancient. The lack of correspondence between the tāla and the chanda can only be attributed to the fact that in order to sing the 8-syllable sections of ghanākṣarī in 12-mātrā cycles, some dragging out

[54] D. Pin., p. 59.
[55] S. Cin., p. 52.

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was done.

Today most of the dhrupads of ghanākṣarī chanda are sung in cautāla which is a tāla of 12 mātrās. Since they have come down in the oral tradition and since they are not available in the form of notation it is difficult to say whether they have come down in their original form. But in the style of singing ghanākṣarī today one feature is clearly evident. In the feet of ghanākṣarī there are 8,8,8,7 syllables. Of these the odd syllables numbering 1,3,5 and 7 are rendered guru, i.e. sung in 2 mātrās, whether they are short or long in the text. Thus 8 syllables are accommodated in one cycle of 12 mātrās. The four feet become respectively the sthāyī, antarā, sañcārī and ābhoga sections of the dhrupad.

On the basis of the above facts the conclusion follows that ghanākṣarī is originally not a chanda but a sung pada which is not a gift of poets but of musicians called 'vāggeyakāras'. Among the qualifications of a vāggeyakāra, the foremost are knowledge of grammar, a vast vocabulary and knowledge of metrics, skill in handling figures of speech, knowledge of rasa, bhāva, etc. Musicians like Baijū and Baḳhśū were not merely singers but were poets of the highest order; they were also well-versed in Saṅgītaśāstra, as the title 'nāyaka' given to them proclaims. In the Rāgadarpaṇa (p. 130) Faḳīrullāh has defined nāyaka as one who is not only a singer but also has knowledge of Śāstra. Several of their dhrupads are excellent literary compositions as well.

Now there remains one more aspect of ghanākṣarī to be studied. How did it find acceptance among Hindī poets and how did it come within the limits of chanda ?

We have seen above that in the composition of its text there is no regulation of laghu, guru. If recited thus, a unique laya variety is created which is not to be found in traditional chandas. Music and literature have always mutually influenced each other. The unique rhythm of this style of music must have attracted Hindī poets and they would not have been able to resist the temptation to adopt it in poetry. As a result they adopted that style of composition and made open use of it under the name kavitta. Because of its attractiveness it became the favourite chanda of Hindi, according to Dr. Vyas. Because of its patronage by poets of the highest rank, its profuse usage, regulation of number of syllables and its varieties and sub-varieties, it came into the fold of chanda and was put into the class of muktaka daṇḍaka. Poets and musicians lived together in courts and influenced each other. Thus it is natural that the ghanākṣarī of the singers established itself among the poets.

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Savaiyā

Like ghanākṣarī, savaiyā is also a much discussed chanda. There are several theories regarding its origin, development and nature too. Śrī Pant says — 'savaiyā tathā kavitta mujhe hindī kavitā ke adhik upayukta nahīṁ jān paḍte. savaiye meṁ ek hī sagaṇa ki 8 bār punarāvṛtti hone se usmeṁ ek prakār kī jaḍatā, ekasvaratā (monotony) ā jātī hai. uske rāg kā svarapāt bār-bār do laghu akṣaroṁ ke bād āne vāle guru akṣar par paḍne se sārā chand ek tarah kī kṛtrimatā tathā rāg kī punarukti se jakaḍ jātā hai. kavitā kī laḍī meṁ chand kī ḍorī par donoṁ ke bīc dī huī svaroṁ kī gāṅtheṁ to baḍī-baḍī hokar sāmne ā jātī haiṁ aur bhāvodyotak śabdoṁ kī guriyāṅ choṭī paḍ, un gāṅthoṁ ke bīc chip jātī haiṁ. Cūne ke pakke kināroṁ ke bīc bahtī huī dhārā kī tarah, ras kī srotasvinī se apne vegānusār taṭoṁ meṁ svābhāvik kāṭchāṅṭ karne kā adhikār chīn liyā jātā hai, apne puṣp gulm-latāoṁ ke komal pulinoṁ se cumban, āliṅgan badalne, pravāh ke bīc paḍe hue raṅg-biraṅge roḍoṁ se phenil hās parihās karne, kṣipta āvartoṁ ke rūp meṁ bhrūpāt karne kā use avasar hī nahīṁ miltā; vah apne jīvan kī vicitratā (romance), svatantratā tathā svacchandatā kho baiṭhtī hai."[56]

The experience of Śrī Pant about the chanda which was made the most favourite chanda by almost all the great poets of medieval and modern Hindī and which like the śārdūlavikrīḍita of Sanskṛta possesses the ability to express all the rasas and bhāvas, can be only considered his own. Dr. Manoj considers it a pure vārṇika chanda in which all the relevant rules were followed. In the beginning there was no problem in enunciation since the syllable which had to be read as laghu was written short. Later on the problem arose in the printing press as there were no suitable types to indicate half-guru or short vowels.[57] According to Dr. Śukla also it is originally a varṇavṛtta because the rhythm of all savaiyās is vārṇika and in them there is the repetition of various

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[56] 'सवैया तथा कवित्त मुझे हिन्दी कविता के अधिक उपयुक्त नहीं जान पड़ते। सवैये में एक ही सगण की ८ बार पुनरावृत्ति होने से उसमें एक प्रकार की जड़ता, एक स्वरता (मोनोटोनी) आ जाती है। उसके राग का स्वरपात बार-बार दो लघु अक्षरों के बाद आने वाले गुरु अक्षर पर पड़ने से सारा छंद एक तरह की कृत्रिमता तथा राग की पुनरुक्ति से जकड़ जाता है। कविता की लड़ी में छंद की डोरी पर दोनों के बीच दी हुई स्वरों की गाँठें तो बड़ी-बड़ी होकर सामने आ जाती हैं और भावोद्योतक शब्दों की गुरियाँ छोटी पड़, उन गाँठों के बीच छिप जाती हैं। चूने के पक्के किनारों के बीच बहती हुई धारा की तरह, रस की स्रोतस्विनी से अपने वेगानुसार तटों में काटछाँट करने का अधिकार छीन लिया जाता है; अपने पुष्प गुल्म-लताओं के कोमल पुलिनों से चुम्बन, आलिंगन बदलने, प्रवाह के बीच पड़े हुए रंग-बिरंगे रोड़ों से फेनिल हास परिहास करने, क्षिप्त आवर्तों के रूप में भ्रूपात करने का उसे अवसर ही नहीं मिलता; वह अपने जीवन की विचित्रता (रोमांस), स्वतंत्रता तथा स्वच्छंदता खो बैठती है' Pallava, Praveśa, p. 38.

[57] H.K. Ch. Y., p. 169.

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gaṇas.[58] Ācārya Hazārīprasād Dvivedī concludes that it must be related to some Sanskṛta varṇavṛtta but does not say which.[59] On this basis Dr. Nāmvar Singh says that savaiyā is the combined form of two troṭakas.[60] But according to Dr. Vyās it is neither a varṇavṛtta originally nor related to troṭaka. According to him, in doubled troṭaka, the lilt, pace and rhythm of savaiyā are absent as also the tuk of all the four feet of savaiyā. According to him its origin lies in some sung tāla chanda (mātrika) of Apabhraṁśa (1) which was later made vārṇika by non-musical poets, (2) which was originally two-footed and later became four-footed, (3) which was even older than Svayambhū in popular music, (4) which, even after becoming a vārṇika metre of four feet, still was sama (even) and ended with tuk, and (5) in which, as in tāla chandas, there was tuk on the antaryati also.[61] He has established the emergence of the vārṇika durmilā, sundarī and kirīṭa of Hindī from the mātrika durmilā, sundarī and kirīṭa of Prākṛta Paiṅgalaṁ. In the mātrika and vārṇika forms of all these, the yati arrangement is the same and tāla has also been prescribed.

The sequence outlined above seems to be incorrect to Dr. Miśra. His theory of the development of vārṇika savaiyās from mātrika savaiyās reverses the order since normally there is a progress from complexity to simplicity. He has shown the antiquity of vārṇika savaiyā in the vārṇika chandas given under several names by Virahāṅka, Svayambhū, Hemacandra, Kedāra, Jayakīrti, Kavidarpaṇa, Prākṛta Paiṅgala, etc.[62] As established by the arguments and examples of Dr. Manoj and Dr. Śukla, Hindī savaiyās also have a vārṇika (syllabic) rhythm. In the shortened enunciation of long syllables in the savaiyās of Tulsī we see only vārṇika savaiyās developed into the muktaka form.

Dr. Nagendra has considered savaiyā to be the apabhraṁśa form of 'sapāda'.[63] Śrī Vishvanāth Prasād Miśra has also called savaiyā the apabhraṁśa form of 'sapāda'. Sapāda means 'being with pāda, or a quarter'. The life or essence of savaiyā is in the last quarter, hence, according to the ancient tradition, first the last quarter was read and then the entire savaiyā. Thus it was called 'sapāda'.[64] Savaiyā means one and one-fourth or one more quarter.

Savaiyās consisting of bhagaṇa and sagaṇa are the original ones in

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[58] A.H.K. CH., p. 414.
[59] Hindī Sāhitya Kā Ādikāl, p. 102.
[60] Hindī Ke vikās meṁ Apabhraṁśa kā Yogadān, p. 304.
[61] Prā. Pai., p. 567.
[62] S.S. Ch. A., p. 412-13.
[63] K.S.P. Sam., p. 266.
[64] Hindī Sāhitya kā Atīt., p. 452.

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which every quarter consists of 32 mātrās. From the mode of employment of tāla outlined in Dalapata Piṅgala and Bṛhat Piṅgala it is clear that these were sung chandas. The tāla used to begin on the guru syllable, hence in bhagaṇa Savaiyās the beat used to fall on the syllables on the 1st, 5th, 9th, 13th, etc. mātrās. In sagaṇa savaiyās, leaving the first two mātrās, the tāla used to begin on the third syllable or mātrā and then the beat used to fall on every fourth mātrā. According to this savaiyās were sung in tālas of eight mātrās, i.e. one foot was completed in four cycles of the tāla. Thus there was no need to drag out any syllable. Every short syllable was sung in one tāla mātrā and every long syllable sung in two mātrās. From this also it is clear that it was a sung chanda. But by extending the syllables it was sung in cautāla also in the form of a dhrupad. Dr. Umā Miśra has quoted the sung form of bhagaṇa savaiyā from Paṇḍit Bhatkhaṇḍe's book.[65]

Still it is true that savaiyā was a 'foster child' of music, not its 'own child' like ghanākṣarī.

The Varieties of Savaiyā — In Sanskṛta madirā has been referred to as madirā, saṅgata and latākusuma; mattagayanda as mayūragati and kirīṭa as subhadrā and kirīṭa.[66] There they are varṇavṛttas. In the Chandaḥ Prabhākara there are both mātrika and vārṇika types of savaiyā. Of these durmilā, bāma, kirīṭa, sundarī, aravinda, lavaṅgalatā, sukha, sumukhī, mattagayanda, cakora and madirā are vārṇika and vīra, samāna, durmila, etc. are mātrika savaiyās.

Dr. Manoj mentions 14 savaiyās. Of these he gives 5 names of bhagaṇa class, 3 of jagaṇa, 2 of sagaṇa, 1 each of tagaṇa, ragaṇa and yagaṇa. To bhagaṇa belong madirā, indava, cakora, arasāta and kirīṭa, to jagaṇa belong sumukhī, vāma and motīdāma, to sagaṇa durmila and sundarī, to tagaṇa belongs ābhāra, to ragaṇa gaṅgodaka and to yagaṇa mahābhujaṅgaprayāta.[67] In bhagaṇa, jagaṇa and sagaṇa, because of the profusion of short syllables there is druta laya (fast tempo), in the remaining three gaṇas, because of the large number of long syllables, there is vilambita laya (slow tempo);

Dr. Hem Bhatnāgar has referred to 48 savaiyās found in Chandaprakāśa.[68] In the Dalapata Piṅgala there are two chandas of 31 and 32 mātrās going by the name of savaiyā, which are four-footed.[69] The author of Bṛhat Piṅgala gives a savaiyā of Ḍiṅgala which is a three-footed

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[65] K.S.P. Sam., p. 268.
[66] S.S. Ch. A., p. 412-13.
[67] H.K. Ch. Y., p. 83.
[68] S.Y.S. Ka., p. 253.
[69] D.Pin., p. 17.

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chanda but which has antaḥprāsa. In every foot there are 4 saganas.[70]

Dhruvapada

While reflecting on ghanākṣarī, dhruvapada has also been discussed. It has been specially dealt with in the prabandha chapter. Here it is enough to point out that basically it is not a chanda but a style of singing. But because of its close relationship with ghanākṣarī and the use of ghanākṣarī in it, dhruvapada is used as a synonym of ghanākṣarī in music and at times in literature too.

Pada

Within the purview of 'An Introduction to The Technical Terminology of Chanda' the general meaning and form of pada were given and a detailed discussion undertaken in section 'D' of the prabandha chapter, under dhrupada. Here it is enough to point out that it is not a chanda but a sung structure based on specific chandas in which the aforesaid (in 'Classical Terminology') features are to be found. Its original form is found in the Buddhist caryā songs, Jayadeva's Gītagovinda and stotras and its fully developed form in dhrupads and in the poetry of (saguṇa-nirguṇa) theistic-absolutistic, devotional poet-singers.

Chanda Trends in Modern Hindi Poetry

In the modern age, especially after the first two decades of the 20th century, the spirit of revolution arose very strongly in every field of life. Breaking the shackles of centuries of slavery with one jerk, the masses began to have sweet dreams of a free life. As a result there was such a burst of indiscipline that it shook the whole of humanity, world consciousness, society and the individual. In this flurry of freedom, the desire to assert one's individuality above all led to the breaking of all restraints. Literature too could not remain untouched by this struggle. As a result many new forms came into existence which were called gadya kāvya (prose poetry), gadya gīta (prose song), gadya-chanda (prose-metre), rabaḍa chanda (rubber metre), kecuā chanda (earthworm metre), 'a'-chanda' (non-metre), 'a'-kavitā (non-poetry). But happily, all poets were not lost in the maze of novelty.

In the field of chanda also several new experiments were made, but no new discoveries because, mostly old chandas were given a new shape. This is true of both mātrāvṛttas and varṇavṛttas. Because of the

[70] Bṛ. Pin., p. 481.

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closely knit, compound-laden style and the purity of enunciation, of Sanskṛta, varṇavṛttas were suitable to it. But Hindī being a language of different nature, in which, unlike in Sanskṛta, one word does not express the entire idea but different words express portions of it.[71] So there was no scope for varṇavṛttas in Khaḍībolī (Hindī). As a result great poets like Maithilīśaraṇ Gupta, Hariaudh, Prasād, and Pāṇḍeya could successfully use the Sanskṛta metres indravajrā, vasantatilakā, śikhariṇī, drutavilambita, mālinī, śārdūlavikrīḍita, etc. At the same time these metres were not suitable to new ideas and the new style. Hence innovations were made in mātrika chandas themselves.

There are four steps in the development of modern chandas. First, from among the ancient chandas themselves suitable ones were chosen, but the poet had the freedom to make changes in yati, gati (tempo), etc. At the next step, taking the rhythm from ancient chandas and manipulating the number of feet, the sequence of laghu-guru mātrās and repetition, new chandas were created. As the third step, the restrictions of tuk and antyānuprāsa were completely broken, and as the forth step chandas fully exemplified the appellation 'viṣama chanda'.[72]

Many new practices were based on mātrā gaṇas. Chiefly gaṇas of 5, 6, 7 and 8 mātrās came into use. By dividing long ancient mātrika chandas by bringing in a yati (pause) in the middle and creating two feet, and by combining two small chandas, new chandas were created.[73]

Let us test all these chandas on the touch-stone of music. In the free, flowing chandas of today, in which the feet are not of equal length and sometimes there is no definite repetition of the rhythm, there is no simple rhythmicity and no natural musicality. Since yati, mātrā unity, antyānuprāsa, etc. are not fully employed, there is not that flow, tempo or rhythmicity which make for a special kind of musicality even without melody. In music the drawing out of syllables is an unfailing remedy of any disease of chanda the same remedy can make modern poetry also rhythmic but the lack of inherent rhythm will continue to be felt. This is the reason why even very superior khaḍibolī poetry was not able to specially attract musicians whereas medieval pada literature, muktaks on morality and doctrine and prabandha poetry are priceless treasures for them even today. These were absorbed into pure classical musical forms such as dhrupad and ḳhyāl and into relatively simple, mixed forms such as bhajan, gīta, ṭhumrī, etc. In modern poetry, the

[71] H.K. Ch. Y., p. 169.
[72] A.H.K. Ch., p. 386-87.
[73] Ibid., third chapter.

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'Kāmāyanī' and Kāmanā' (epic and prose drama) of Prasād are exceptions, which, in the words of connoisseurs of Prasād works, 'by falling into the hands of the great musician Paṇḍit Omkarnāth Ṭhākur, have been able to convey a message which probably the poet by himself could not have conveyed.'

The newest experimental chandas of the modern age have only a 'whiff' of chanda about them, hence at the most they can be classed under 'vṛttagandhi'. This whiff also comes in only because of the special way of reciting (with a touch of melody), otherwise they have no right to be called vṛttas or chandas.

The practices which are being indulged in the field of chanda, in the name of revolution, are not even remotely related to novelty, there is only lack of restraint and indiscipline. This can be called the 'naxalitism' of poetry. That which cannot be understood at all or understood only by a few, which requires the exertion of the mind, or which does not give joy but only affords superficial, momentary pleasure, cannot be called superior or novel.

The only ray of hope is that with the return of stability to life, stability will return to Hindī literature and chanda too. Nobody can have, need have anything against novel experiments for they indicate progress and are the signs of life. But if they do not take poetry on the path of progress, do not afford an experience of joy, have nothing to offer, they cannot be termed progress.

Bengali Chandas

Because of the difference in enunciation there are two varieties of Bengali chandas—1. mātrika chandas, in which syllables are uttered in accordance with the durations of short and long mātrās. This is called the Braj style or Hindī style.[74] 2. Muktaka, in which the number of syllables is kept note of, but the syllables are pronounced as in Hindī ghanākṣarī although the enunciation of short and long syllables in Bengali is very different from Hindī. In Bengali all syllables are not fully laghu or guru i.e. the duration of guru is not exactly double that of laghu or that of laghu exactly half of guru.

In Bengali there are gaṇas of 3-8 mātrās or syllables. Chandas which follow the mātrā gaṇas are mātrika and belong to the Braj style and those which follow the gaṇas which consist of numbers of syllables are the vārṇika chandas belonging to the Bengali style. We give below a few examples of gaṇas of both styles.[75]

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[74] A.H.K. Ch., p. 115.
[75] Ibid., quoted from p. 116-22.

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trisaṅkhyaka (mātrika)

sainya sakala samaya kuśala,
nirakhi bhīta aridalabalā,
kampita haya dharanī tala,
vāsuki nata lāje/

catuḥsaṅkhyaka (ākṣara)

dharanīra āṅkhinīra mocanera chale,
devatāra avatāra vasudhāra tale/

pañcasaṅkhyaka (mātrika)

anila ati vahila mṛdu jharila sita kaumudī
vigataravi tāpayata sāṅjhe
snigdha kama paraśalabhi āja sukha ambudhi
ucchvasita śanta mana māṅjhe/

(ākṣara)

bhramara kahe, hothāya belā, hothāya āche, nalinī,
udara kāche belibo nāko, āji o yāhā, valinī/

From the above examples it is clear that the skeleton of the chandas has been taken over from Sanskṛta and Hindī chandas but changes have been made in accordance with the style of enunciation of Bengali. The enunciation style of Bengali is more suitable for the chandas coming under ghanākṣarī and muktaka class hence muktaka chandas are employed more in Bengali.

Among the muktakas payār has a special place and it is related to ghanākṣarī.[76] It is of two types. In the first there are two feet of 14 syllables each with the yati coming between 8 and 6 syllables. These yati sections are further broken up into syllable sections of 4, 4, 4 and 2. The other type of payār is called 'pravāhī payār' (flowing payār) since there is considerable freedom in it regarding the number of syllables. In this the yati can be kept on 4, 6, 8, 10 syllables as one pleases.

Marāṭhī chandas

The marāṭhī tradition is linked with Sanskṛta hence its chandas are very close to Sanskṛta and Hindī. Since the enunciation of Marāṭhī is harder, it uses more Sanskṛta vṛttas than Hindī. But like the ghanākṣarī of Hindī and the payār of Bengali, Marāṭhī has its own specialities; e.g. Ovī and Abhaṅga are Marāṭhī's own possessions. They are syllabic chandas, i.e. only the number of syllables is fixed in them.

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[76] Pallava, Praveśa.

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Ovī

The general rule is that the first three feet of ovī have 8 syllables each and similar tuk while the last foot has 7 syllables without tuk. The ovīs of different poets have had different numbers of syllables. The ovī of Jñānadeva has 8,8,8,6 syllables; that of Mukteśvar 10, 10, 9, 7; Ekanāth's 9,9,9,8; Śrīdhar's 10, 8, 10, 8; Rāmadās' 8, 9, 10,4;[77] Tambe's 4,8,8,8. Thus the number of syllables increases and decreases but they have all followed the rule of prāsa in three feet. In the above-mentioned types of ovī, neither rhythm nor versification can be seen anywhere; there being no rule regarding the number of mātrās only the prāsa in three feet brings it near chanda, otherwise it is only prāsa-bound prose. This is what the Bṛhat Piṅgala also establishes.[78]

Abhaṅga

Like ovī, several types of Abhaṅga have been handled, the chief of which are five varieties with the syllable sequences of 6-6-6-4, 8-8, 6-8, 8-7 and 8-8-8-8. They differ in prāsa. In the first variety there is prāsa between the 2nd and 3rd feet; in the second variety in the 1st-2nd-3rd feet; in the third variety there is prāsa between the 1st-2nd and between 3rd-4th feet; in the fourth variety there is no prāsa at the end but the last syllable of the first foot occurs in the fourth place in the second foot; in the fifth variety there is tuk in the first three feet.[79]

Both these chandas belong to the viṣama muktaka class and both are sung. The abhaṅgas of Tukārām and the ovīs of Jñāneśvara are sung widely. While singing, as in the Hindī ghanākṣarī, the first foot is made the dhruva line (refrain). In both these chandas the last foot is shorter than the others.

Even though they are sung, both are called 'chanda' in Marāṭhī and are distinguished from 'pada'. In 'pada' as in Hindī padas, there are the dhruva line and tuk whereas in these there is neither the dhruva line nor similar tuk at the end of the feet.

According to the Bṛhat Piṅgala, every foot of the ovī is independent and every ovī being independent, there is no connection between one ovī and another from the point of view of chanda. But abhaṅga is fully permeated by chanda and well-knit. In ovī, even though the number of syllables in the first three feet is not the same, it gets by due merely to prāsa, but in abhaṅga the number of syllables has to be

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[77] Ch. Pra., p. 233; A.H.K. Ch., p. 137.
[78] Bṛ. Pin., p. 571.
[79] Ch. Pra., p. 232.

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equal.[80] Ovī has gained a place among 'prabandhas' and has already been discussed in the prabandha chapter.

Tamiḷ Tradition

The Chanda traditions of North India discussed above are nearly of the same class and are mutually related. But the Tamiḷ region of the South has had an individual chanda tradition which is evident in the Tiruppugaḷ songs composed by Aruṇagirināthar. Among the 16,000 songs said to have been composed by him, only 1330 are available today. And in these songs about 1008 kinds of chanda patterns have been identified which are referred to as Chandams. Scholars are of the view that these have no connection with the Sanskṛta chandas but belong to the Tamiḷ tradition.

These compositions are based on arrangements of short and long syllables, and are indicated through specific syllable groupings which have no relation to the mātrā value or the varṇa arrangement of Sanskṛta chandas. For example, tatta, tanna, taiyā, tanda, tāna, tanana, tātta, tānda, tānana, etc. Specific arrangements of these give rise to structures of the chandas used in tiruppugaḷ. Examples are given below.

1. tattattana tattattanatana tattattana tattattanatana
   tattattana tattattanatana tanatāna.
2. tattat tattat tattata tattat tattat tattat tanatānā.
3. tantana tanantanaṁ tantana tanantanaṁ tantana tanantanaṁ
   tandattānā.

In an entire song there is only one chanda but a slightly differing chanda pattern comes at the end of each line as an appendage, referred to as tongal. In the above 3 examples the last phrase represents the tongal. In the first example it is tanatāna, in the second it is tanatānā and in the 3rd it is tandattānā which are different from the basic patterns of the 3 examples respectively.

In these songs, within the chanda patterns, sometimes use of hard consonants and sometimes that of soft consonants are seen. Sometimes the chanda pattern is built into the text of the song.

For example —

tanda tana tāna tānat tāna tanattana tanattaṁ dhimiddhimi
dimiddhim.

Sometimes the pāṭas of mṛdaṅga, etc are also woven into the text, e.g.—

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[80] Bṛ. Pin., p. 572.

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dhimita dhimidhimi maddalidakkaigaḷ ḍimuṭa ḍimu ḍimu ḍiḍḍimenattavil.

In the old manuscripts of tiruppugaḷ songs some names of rāgas, tālas and chandas, some of the patterns given above or syllable-groupings are given. Later these patterns were drawn from the tiruppugaḷ songs and preserved as chandas. Later the rāga and tāla of tiruppugaḷ songs became fixed. The theme of the songs reflect the essence of Veda, purāṇa, āgama, tantra, etc. These songs present a fine confluence of svara, tāḷa and pada.

Conclusion

In literature the experience of chanda is based on (1) equal number of syllables, gaṇas or mātrās in the feet, (2) antyānuprāsa or (3) the special manner of recitation. In the first class come the pure mātrika and vārṇika chandas of all languages. In the second come the prāsa bound chandas of Prākṛta, Apabhraṁśa and Hindī and those chandas of modern Hindī and Bengali in which the number of syllables or mātrās is not equal but because of antyānuprāsa, the same tempo comes in at the end. The chandas belonging to the ghanākṣarī class belong to the third type in which sometimes even the number of syllables is not fixed; laghu-guru order, of course, is not there, but because of being recited in the ghanākṣarī style, a special type of rhythm is created. Where there is none of these, it is best not to call it chanda but to call it prose.

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4.3

CHANDA

SECTION D
THE RELATION BETWEEN SPECIFIC CHANDAS AND SPECIFIC TĀLAS

In the past sections the general relation between chanda and tāla has been discussed sufficiently and it has also been indicated that specific chandas have a definite relationship with specific tālas. In this section light will be thrown on the special relationship.

The tradition of singing specific chandas in specific tālas was well-developed in Apabhraṁśa. It extended from there to Ḍiṅgala, and then to Hindī and Gujarātī. In Apabhraṁśa mostly those varṇavṛttas were used in which, because of the repetition of gaṇas, mātrā sections were also equal. For example — citrā (ra ja ra ja ra ga = S I S I S I S I S I S I S S), vibhāvarī (ja ra ja ra = I S I S I S I S I S), paṅktikā (ra ya ja ga = S I S I S S I S I S), sragviṇī (ra ra ra ra = S I S S I S S I S S I S), bhujaṅgaprayāta (ya ya ya ya = I S S I S S I S S I S S). Citrā and vibhāvarī have been sung in tālas of 6 mātrās, paṅktikā in tālas of 8 mātrās and sragviṇī and bhujaṅgaprayāta in tālas of 5 mātrās.[1]

Besides these, some other varṇavṛttas also come in the same category — those with sections of 3 mātrās such as pramāṇikā (ja ra la ga = I S I S I S I S), pañcacāmara (ja ra ja ra ja ga — double of pramāṇikā), samānikā or mallikā (ra ja ga la = S I S I S I S I), cañcala (double of mallikā); those with sections of 4 mātrās — toṭaka (sa sa sa sa = I I S I I S I I S I I S), mattagayanda (7 bhagaṇas with 2 gurus in the end = S I I S I I S I I S I I S I I S I I S I I S S); with sections of 5 mātrās — sāraṅga (4 tagaṇa = S S I S S I S S I S S I), mandāramālā (double of sāraṅga).

If there is no meaningful text, the use of only those varṇavṛttas with repeating sections is possible in music. Chandas without repetition cannot be clearly felt, although the recurrence of a specific rhythm will give some impression of chanda.

Correspondence between Vṛttas and Tālas

Vṛttas are of two types — (1) Varṇavṛttas in which every unit, whether short or long, has its independent existence i.e. they cannot be mutually exchanged; (2) Mātrāvṛttas in which every unit is not independent but the number of mātrās is fixed i.e. the laghu-guru order can

[1] Prā. Pai., p. 345.

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be changed but the sections should be according to the mātrika gaṇas. Tālas are also of two types — (1) Mārga tālas in which the units laghu, guru, pluta have independent existence. Their sequence is fixed and the units cannot be interchanged. A change in that results in a change in the form of tāla. In ancient deśī tālas also the laghu-guru units were fixed and unlike today's practice, no importance was given to the number of mātrās or mātrā sections. Hence they have to be classed only with mārga tālas. (2) Tālas prevalent today, in which the total number of mātrās is fixed, laghu-guru has no relevance.

Just as, in varṇavṛttas, the laghu-guru order and the number of syllables are fixed, so also in mārga and deśī tālas, the laghu-guru order and the number of kriyās are fixed. Counting the total number of mātrās by breaking up syllables or mātrās is not there in varṇavṛttas or deśī tālas. For example, the yathākṣara form of caccatpuṭa is S S I S̸, hence kriyās will also be of the same measure, not in accordance with the measure of 4 gurus or 8 laghus. In the present day tāla system only the total number of mātrās in a tāla and intermediary mātrā sections are fixed, just as in the mātrika chandas the total number of mātrās and mātrā gaṇas are fixed. Here it should be mentioned that in modern poetry too, mātrika chandas have, to a great extent, replaced varṇa-vṛttas. The tendency to progress from complexity to simplicity has inspired the same kind of development in two different fields. Hence, just as mātrika chandas differ from one another on the basis of the differing number of mātrās in the intermediary sections, in the same way present day tālas also differ on the basis of the different divisions of mātrās, e.g. — both jhaptāl and sūltāl have 10 mātrās but the division of mātrās is different. Jhaptāl has the mātrā order 2-3-2-3 and sūltāl 2-2-2-2-2. In the same way āḍā cautāl and jhūmrā which are of 14 mātrās are different from each other. In the former, the mātrā division is 2-2-2-2-2-2-2 and in the latter it is 3-4-3-4. If these tālas were to be defined in terms of laghu-guru units, they can more or less be incorporated in the class of deśī tālas. But today such a practice is not prevalent, hence they can only be kept parallel to mātrāvṛttas.

One major difference between mārga deśī tālas and present day tālas is that the former were executed only by cymbals or by the hands, the drums being there merely for the purpose of embellishment (uparañjana). But present day tālas (in North Indian music) are associated with drums and various 'ṭhekās', hence tāla, ṭhekā and drums are inseparable.

Another similarity between chandas and tālas is that in chandas, even though varṇa gaṇas may be similar, because of the variation in laya, the chandas become different, the same holds for tālas, e.g., in

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toṭaka there are 4 sagaṇas and in durmila savaiyā there are 8 sagaṇas. But, since the tempo of toṭaka is fast, it is regarded as a Vīra chanda, whereas the tempo of savaiyā being medium - slow, it is regarded as suitable for other rasas. Similarly, even though the number of mātrās may be the same, tālas differ on the basis of a laya-difference. We give here a few pairs of tālas with equal number of mātrās — tilvāḍā-tīntāl, jhūmrā-dīpcandī, tīvrā-rūpak. The first pair has 16 mātrās, the second 14 and the third 7. But the first tāla of each pair has a steady, firm gait whereas the second tāla has a liquid, unsteady, springy flow.

As the same laya or tempo can be used in many chandas, the same holds true for tālas. This can be understood in two ways — 1. on the basis of druta, madhya and vilambita layas and 2. on the basis of dvikala, catuṣkala and mixed laya sections. In several tālas like kaharvā, āḍā cautāl, rūpak and ekatāl, druta laya can be used. The dvikala laya section is used in sūltāl, āḍā cautāl, ekatāl and cautāl; catuṣkala in kaharvā and tīntāl; mixed in sādarā - jhaptāl, rūpak - tīvrā and dīpcandī-jhūmrā.

In this connection we wish to refer to the following lines of Dr. Miśra — 'One laya can be comfortably sung only in one tāla. Exceptions to this can be considered as the skill of the singer or his perversity.'[2] It has been made clear by the author that by laya he means not madhya, dhruta, etc. but the laya (laya sections) of metrics. This statement is applicable to a certain extent to trikala laya sections because in trikala, apart from dādrā and khemṭā there are no other tālas and there in no scope for comparison. But, as we have shown in the previous paragraph, one laya section can easily be handled in several tālas. Here there is neither any exception nor any perversity. Just as several chandas can be conceived of in the same laya, in the same way, for one laya, there are several possibilities among tālas.

'Karṣaṇa' (Extension) and its Relation to Chanda and Tāla

Karṣaṇa is the heritage of music alone. It is not used in chanda or tāla and yet is directly related to them. The extending (stretching out) of the words of a song or svaras beyond one mātrā is karṣaṇa and it is done in accordance with the requirements of tāla. On the one hand, karṣaṇa endows such layaless structures as 'rabaḍ chanda' (elastic chanda) with laya, and on the other, it destroys the structure of chanda-bound forms. The modern muktakas or free chandas have neither equality

[2] "एक लय को एक ही ताल में सुगमता से गाया जा सकता है। इसके अपवाद को चाहे गायक का कौशल मानें और चाहे दुराग्रह।" A.H.K. Ch., p. 491.

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in length nor the repetition of laya-sections, they are not useful for music, especially they cannot be directly related to tāla; but through karṣaṇa they too can be bound by tāla. On the other hand, in chanda-bound verses, if there is too much of karṣaṇa, the beauty of the chanda or prāsa of the verse cannot be felt since, due to karṣaṇa, the words break up. Proximity disappears in them, after singing one syllable of the word, several mātrās elapse before the next syllable is sung, hence the 'sphoṭa'[3] in the words which makes the meaning known is destroyed. Therefore, when there is karṣaṇa the meaning is not evident. In chanda, the duration of a syllable can be short, long or sometimes prolated, but, here, the short syllable can be stretched by karṣaṇa over upto 6-7 mātrās and this mātrā of tāla is several times larger than the mātrā of chanda. In the ḳhyāl style there is a lot of karṣaṇa. This is the reason why there is no chanda in the words of vilambita ḳhyāl since, without karṣaṇa, it is impossible to sing ḳhyāl and it is not fixed where and for how long, a syllable will be extended. The only difference between the verses of ḳhyāl and prose is that in these there are not complete sentences as in prose, but, as in poetry, the main sense is conveyed through a few words, verbs or the possessive case are not necessary. Rhythmicity is practically not there but antyānuprāsa is mostly found in baḍā and choṭā ḳhyāls. We give a few examples. (The words underlined have antyānuprāsa).

Prāsa in baḍā ḳhyāl —

(1) sthāyī - naī ruta naī phūlī, naī belī bahāriyāṅ,
nayo (naī) kaliyana ko nayo nayo <u>rasa</u>/
antarā - naye naye drumana ke naye naye patavā,
tā para bhaṅvarā, bhayo <u>basa</u> //[4]

(2) sthāyī - patiyā le jā 'praṇava' piyā ke <u>desa</u>/
antarā - gala bica mālā kānana bic muṅdarā,
kara rahī jogana vāro <u>vesa</u>//[5]

Antyānuprāsa in choṭā ḳhyāl —

(1) sthāyī - caina soṁ <u>soī</u>, raina saba <u>khoī</u>
antarā - jāgī jaba taba socana lāgī,
kara mala mala pachatānī,
roī mukha <u>dhoī</u>, raina saba <u>khoī</u>//[6]

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[3] Sphoṭa is a theory of Grammarians according to which every syllable of a word disappears, leaving the impression of its meaning as soon as it is uttered and when the word is complete, its meaning emerges in a flash. In the same way, every word leaves its impression and when the sentence is complete, the complete sense emerges. This theory is a subject for deep thought, here only its rough meaning has been given.

[4] Saṅgī., Part 3, p. 201.

[5] Ibid., Part 5, p. 22.

[6] Ibid., Part 2, p. 160.

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(2) sthāyī - rādhikā tihāre naina śyāma raṅga ghole,
añjana bina khañjana mṛga mīna jalaja dole/
antarā - snigdha sarala vimala rasika neha bhāva bore,
'praṇavaraṅg' vārī jāta nayanana anamole, lole vilole//[7]

In the songs sung in Karṇāṭaka music now, there is no chanda organisation from the point of view of metrics since neither are all the feet of equal length, nor is the number of syllables or the number of mātrās fixed. The songs do not have antyānuprāsa everywhere either. But in Muttuswāmī Dikśitar's compositions there is a profuse use of antyānuprāsa. Yet the prāsa in the 2nd syllable which is a peculiar characteristic of Dravidian literature can be seen often in the musical compositions too.[8] This feature can be seen in the most ancient literature 'Tamiḷ Prabandham' of Dravidian culture. In this kind of prāsa, sometimes we can see the repetition of syllables and sometimes merely of sound i.e. vowels such as a, i, u, etc., e.g.—

enduku peddala .... vale buddhi/
endu podunaiyyā ... ramaiyyā// pallavi
andari vale ..... daṭivadariti/
andarāni ..... // anupallavi.
vedaśāstra ..... /
bhedarahita ..... /
nādavidyā ..... /
nātha..... / caraṇam

Here the prāsa is between syllables in pallavi and anupallavi, and within the caraṇam and, 'da' is common to veda, bheda and nāda. Sometimes if there is yati in the middle of a foot, there is prāsa between the first half and latter half of the foot. In the above example this is seen between the 'e' of enduku and endu, 'a' of andari and andarāni and the 'na' of nāda and nātha.

In choṭā ḳhyāl there is less of karṣaṇa or none at all; the laghu-guru arrangement of the text is exactly followed in singing. In such texts, organising the tāla in accordance with the chanda is easily done. We give here an example of a song which is sung, keeping the chanda of the text intact without any karṣaṇa, with musical notation.

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[7] Ibid., Part I, p. 56.
[8] A.Bh. T. Pr., p. 430.

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Rāga Tilakakāmoda - Tritāl
Sthāyī - Mana aṭakī chabi nāgara naṭakī
kesara khaura mukuṭa māthe para
vanamālā gala laṭakī aṭakī/
Antarā - Mṛdu musakāna naina aniyāre
citavana hiya bica khaṭakī aṭakī//

Sthāyī

×					5				0				13			
													re ga	sā re	re pa	ga ma
													ma •	na •	a •	ṭa
ga re	ga - - re	nī sā	nī		sā pa	—	nī	sā	ga re	ga - - re	nī	sā	ma re	pa ma	dha pa	pa sā'
kī •	• - - - •	cha	bi		nā	—	ga	ra	na •	ṭa - - - •	kī	•	ke	•	sa	ra
sā' pa	dha	ma	ga re		ga - - re	sā	sā ga re -	re pa ma -	ga	- re	sā nī	sā	sā' pa	nī	sā'	re'
khau	•	ra	mu •		ku - - •	ṭa	mā • • -	• • • -	the	- •	pa	ra	va	na	mā	•
ga' re'	ga' - - re'	re' nī	sā'		sā' pa	pa dha - - pa	ga ma	ga - - re	sā	ga re ga	re nī	sā				
lā	• - - - •	ga	la		la	ṭa - - •	ki	• - - - •	a	ṭa •	kī	•				

Antarā

													nī ma	dha pa	pa sā'	sā'
													mṛ	du	mu	sa
nī sā'	—	sā'	sā'		sā' pa	pa	nī	sā'	ga' re'	ga' - - re'	re' nī	sā'	re' ga'	sā' re'	re' pa'	ga' ma'
kā	—	na	nai		•	na	a	ni	yā •	• - - - •	re	•	ci •	ta •	va •	na
ga' re'	ga' - - re'	sā' nī	sā'		sā' pa dha	pa dha	ga ma	ga - - re	sā ga	re ga	re nī	sā[9]				
hi •	ya - - •	bi	ca		kha •	ṭa •	ki	• - - •	a •	ṭa •	kī	•				

[9] Saṅgī., Part 3, p. 104.

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Observing the number of feet and the structure of the whole song in the above, it can be said that it is a purely musical composition, not literary. But in each foot there are four-syllable sections of four mātrās each, hence there are 16 mātrās. The structure is tightly knit and beautiful, it fits neatly into the tritāl. The svara-tāla arrangement being entirely suitable to it, there is complete harmony between the text, chanda and tāla.

In dhrupads too, in ghanākṣarī, antyānuprāsa is present as a matter of course, sometimes there is prāsa in vidārī-s (sections of a line) too. But in songs not having ghanākṣarī too tuk arrangement is necessary. Some examples of prāsa arrangement in dhrupad are presented below.

(1) Example of both intermediary tuk and antyānuprāsa in ghanākṣarī song-text —

sthāyī - āta hoṅge āli pyāre bhūkhana lā ratanāre
bega uṭha dhāvo pyārī hiyarā hulasāta hai/
antarā - phūlana kī seja karo sakhī saba kāma tajo
phūlana ke-parasa (pharsa) karo hamare mana bhāta hai/
sañcārī - sagare siṅgāra karo añjana hūṅ naina dharo
mukha meṁ tamola phīko madahūṅ sarasāta hai/
ābhoga - dvārana pai jāvo bīra jiyā dhare nāhiṅ dhīra
kahe hariballabha ye bāsaka harakhāta hai//[10]

(2) Example of dhrupad other than ghanākṣarī —

sthāyī - candramā bhāla birājata, bandhana lasata aṅga
śubha śubhakara, rājata ekadanta/
antarā - vighna haraṇa aṣṭasiddhi, navanidhi-dāyaka
gaṇanāyaka deva hī vāko kanta//
sañcārī - lambodara girijāsuta, abhaya karana śuṇḍa daṇḍa
mūṣaka ko vāhana, kumati hanta/
ābhoga - cintāmaṇi aghakhaṇḍana, cidānanda cetarūpa
vedaguna gāvata, pāvata na pāra jāko ādi anta//[11]

In dhrupad there is less karṣaṇa of svaras than in baḍā ḳhyāl but in the sung form, the original chanda cannot be felt. There svara and tāla gain primacy and the text remains merely a 'conveyor' of them.

The texts of dhrupad are of 2 types — (1) ghanākṣarī, (2) those composed only with a view to being sung. The organisation of melody of both is of 2 types. (1) If the text is based on trikala sections, it is

[10] H.S.P.K.P.M., Part 3, p. 242-44.
[11] Dhrupad in rāga Gāndhārī received in the oral tradition form my guru late Paṇḍit Omkārnāth Ṭhākur.

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sung more or less as it is. (2) If there are no trikala sections, the 1st, 3rd, 5th and 7th syllables are rendered guru i.e. stretched to fit 2 mātrās, thus rendering the sung form trikala. In both these types the progression of the tāla sections is 4-4 while that of the melodic sections is 3-3. Thus the tāla progresses cutting across the sung text. In the arts beauty or 'effects' are created in two ways — by bringing about harmony and by contrast. In music, in the song style of dhrupads sung in cautāl alone do we find the process of creating beauty and enjoyment by highlighting the contrast between the song-text and the tāla.

In order to provide a clear experience of the above mentioned arrangement of the rhythmic sections of the text and the melodic sections, we give below the text of both the types of dhrupad and their sthāyīs in notation.

(1) Dhrupad with trikala arrangement of text[12]—

Rāga Kedār - dhrupad - Cautāl

sthāyī - sarasa sīsa mora mukuṭa pāchana ko
rājata kuṇḍala lalita
kuṭila alaka bhāla viśāla
tilaka mṛgamada ke nīke jhalake/

antarā - bhauṁha dhanuṣa naina kamala
nāsa kīra adhara bimba
daśana kunda kaṇṭha kambu
ta madha maṇi kaustubha śobhe jhalake//

In this, at one or 2 places the trikala is broken, the rest of the text is trikala.

[12] Saṅgī., Part 3, p. 169-71

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Sthāyi

×	0	5	0	9	11
dha mo / nḷ .	dha ra / pa mu	dha mā̆ ku / pa ṭa	ma sa / re ra	sā sa / ma (ga) si (ṛ)	pa . / pa sa
pa sā ñā / dha .	pa . / sā̆ ja	ni ṭa / dha .	pa mā̆ pā . / dha mā̆ kuṇ	dha cha / pa na	ma ko / ' '
sā ma la / ma ii	ma ta / ma (ga) ku (ṛ)	dha ṭi / pa la	pa ma a . / ma la	pa ma ka / ma re bhā	ma la / ' '
pa sā vi / sā nḷ śā .	re . / sā la	ma sā ṭi / sā la	sā ma ka / ma (ga) mṛ (ṛ)	dha ga / pa ma	dha mā̆ da / . .
ma nḷ / ' '	re ke / sā jha	re la / sā ke			pa ke / sā la

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In 'rājata kuṇḍala lalita' and 'mada ke nīke jhalake' there is no trikala and in the last line trikala is not formed exactly. Hence, by karṣaṇa and rendering them rā - - ja ta - kuṇ - - ḍa la -, ma da ke ni - ke jha la ke, the trikala is ensured in the sung text from beginning to end.

(2) Dhrupad with trikala arrangement of text[13] —

Rāga Bhūpālī - Cautāl

sthāyī - caroṁ bānī ke byohāra, suna līje gunijana,
taba pāve ye vidyā ko sāra/

antarā - prathama bānī gobarahāra, dūjī kahat khaṇḍāra
tījī ḍāgura gāvata, aura bhanata nohāra//

[13] Saṅgī., Part 1, p. 11-12.

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Sthāyī

×	0		5		0		9		11	
pa	ga	re		sā	sā dha	ga	sā	re	dha	sā re
ke	•	byau	ga	re	dha	cā	ron	bā	•	ni •
re	ga	pa	sā' dha	sā' ga	pa	re	sā	ga	re	ga
gu	ni	•	ja	•	su	•	•	lr	•	je
sā'	-	pa	dha	sā' ga	pa	pa	sā' dha	sā'	sā' pa	dha
ye	-	vi	•	dyā	ta	ba	•	pā	•	ve
sā'	dha	pa	ga	re	pa	dha	pa dha	sā'	sā'	re'
sā	•	•	•	•	ko	•	•	•	•	•

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Here, too, trikala has been incorporated everywhere, even though it is not there in the song text. Trikala is felt most clearly when tiguna (triple) laya is rendered in dhrupad.

In the absence of evidence, it is difficult to say when and why the practice of incorporating trikala in the verbal text or its sung form in dhrupad came into existence. But one inference can be made. The tradition of rendering dhrupad in 'tiguna' is not ancient. In mārga saṅgīta or mārga tālas there is no place for trikala sections, nor is there any trikala tāla, so much so that even the laya is progressively doubled from the original. The sung form of the dhrupads of Baḳhśū, Baijū, Tānsen, etc. is not available in notation. In the dhrupads of these composers coming down in the oral tradition, the authenticity of the original form may be doubtful. On the other hand, in many of the dhrupads sung now, either the word structure or its sung form incorporates trikala. Besides this 'tigun' (singing in a gait of threes) is also practised in dhrupad. From this it can be concluded that, in order to get rid of the difficulty in executing 'tigun', the song was made to incorporate trikala so that 'tigun' could be performed easily.

Dhrupad has its own special manner of karṣaṇa. It has already been pointed out that only the 1st, 3rd, 5th and 7th syllables were stretched, the others being rendered short. Songs rendered differently should be considered exceptions. It is possible that because the 8-syllable sections of ghanākṣarī could be conveniently stretched to fit 12 mātrās, it began to be sung in cautāla.

It is worth noting that in the song texts of dhrupad as well as in ghanākṣarī there is no short dhruva line which is found in the pada style. But the first line of the text itself is made into a dhruva line, although by doing this the tuk of the dhruva line does not correspond with the rest of the caraṇas.

Ghanākṣarī is also sung in jhaptāla although singing it in cautāl is more popular. In order to fit the text into jhaptāla only the third and seventh syllables are stretched, the rest are rendered short. If the last section has 6 or 7 syllables then they are stretched to complete the mātrās, e.g. —

ciriyāṅ̃ cuhacuhānī, cakavā kī suna bānī,
kahata yaśodā rānī, jāgo more lālā/
ravi kī kiraṇa jānī, kumudānī sakucānī,
samudita bikasānī, dadhi mathata bālā/[14]

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[14] Rāga., Part 2, p. 123, song no. 10.

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In the first foot there are 8-8-8-6 syllables and in the second 8-8-8-7. In the first three yatis of each there is tuk and at the end of both the feet too there is similar tuk. We give below the notation of the sthāyī.

Rāga Deśkār[15]
Choṭā khyāl — Jhaptāla

dha	pa	dha	ga	ga	pa	dha-	pa	ga	ga	re)	sa	sa	sa	dha	pa	sa	sa	ga	pa	re)	sa	sa	sa
ci	ri	ga	ga	ga	pa	ha	cu	-pa)	pa	·)	'	ni	ni	ga	ga	'	'	ha	ha	·)	'	ni	ni
		yāṅ		cu	•	-		su															
						•		·)															
sa	sa	dha	pa					ga	pa	re)	sa	sa	sa	ga	ga	re)	sa	ga	ga	re)	sa	sa	sa
ca	ca	ga	ri					na	dha	·)	'	ni	ni	ha	ha	·)	'	ha	ha	·)	'	ni	ni
								•	pa														
								•	•														
sa	dha	dha	dha	dha	ga	dha-	pa	diha	re	sa	dha	pa		-sa	dha	-sa	dha	pa	pa	dha	dha	dha	pa
ka	ha	ha	ga	ha	ga	ha	cu	śo															
		•		•	•	•		•	•	•	•	•		ra	ra	ra	ra	ha	ha	ga	ga	ga	•
-sa	-re	-sa	dha	dha	pa	pa	pa	pa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa	-sa
	ji							ir															
		go	-sa	mo	ya	ga	cu	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga	ga
				ta		re																	
				•		-																	
						•																	
						dha																	
						-																	
						pa																	
						•																	

[15] Saṅgī., Part 5, p. 93-94.

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In this, only in the last lines, as the need arises, the last 2 syllables of the last vidārī are stretched over 5 mātrās each, everywhere else there is the stretching out of the 3rd and 7th syllables.

Examples are also available where, by regulated karṣaṇa, chandas like sagaṇa savaiyā which have four-mātrā sections have been fitted to tālas like dhamār which have seven-mātrā sections.

Rāga Bhīmpalāsī - Tāl dhamār[16]

sthāyī - taṭa teṁ nikasī raghuvīra vadhū dhari dhīra diye maga meṁ ḍaga dvai/
jala kī bhari bhālakanī jhalakī puṭa sūkhi gaye madhurādhara vai/

antarā - puni puchati hai calanoba kito piya parṇakuṭī kari hoṁ kita hvai/
tiya kī lakhi āturatā piya kī aṅkhiyāṅ ati cāru calī jala cvai/[17]

In order to demonstrate how the karṣaṇa has been accomplished to accommodate this savaiyā in dhamār we give the notation of its sthāyī. In this, by stretching the 3rd, 6th, 9th, 12th, etc. long syllables upto 5 mātrās, sections of 8 mātrās have been converted into those of 14 mātrās and accommodated in dhamār tāla.

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[16] Ibid., Part 2, p. 61.

[17] Another version of the above savaiyā is —
pura teṁ nikasī raghubīra badhū dhari dhīra diye maga meṁ ḍaga dvai/
jhalakī bhari bhālakanī jala kī, puṭa sūkhi gaye madhurādhara vai/
phira būjhati haiṁ calano aba ketika, parṇakuṭī kari hoṁ kita hvai/
tiya kī lakhi āturatā piya kī, aṅkhiyāṅ ati cāru calī jala cvai/

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13	11	0	6	0	×
ma pa ga ma ta ṭa	sā • ṇi̱ • a	sā • re • ga sā	ma ka ma ga ni ṅ	sa • ṇ • ma ga ṅ •	ṭ •
ma ma ga ghu ra	sā • ṇi • pa -	ma • pa • pa dha dhū	ṇ va sā ra	ṇ • pa • pa •	ṭ • sā ṇ • pa vi
ma ri ga dha	- - pa -	ma • pa • pa dha ye	ṇ di pa ra	ma • pa • pa •	ma • ga • sā dhi
pa ga ṇ ma	ma • ga • re •	sā • re - ma ga dvai	ma ga sā ga da	sā • ga • ga •	- - - - ma pa mein
sā la re ja	ṇ • re •	sā • re • ma pa bhā	ma ri pa bha	ma • ga • ga •	- - - - ma ki
-sā ka pa la	ma • pa •	- - - - pa dha ki	ṇ la -sā jha	ṇ • pa • pa •	- - - - ṇ ni
ma ta ga pu	pa • ma •	- - - - pa dha ye	ṇ ga -sā khi	ṇ • -ṭ • ṇ •	-sā • ṇ • pa sū
pa dhu ṇ ma	ma • ga • pa ma	sā • re • ma ga vai	dha ra ṇ dha	-sā • ṇ • pa • ma • ga ra

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Paṇḍit Bhātkhanḍe has also recorded a savaiyā set to svara and tāla but no definite laghu guru form of the text can be seen in it.[18]

The Form of Chanda in Tāla

The form of chanda in tāla is seen to be of 2 types — (1) in the structure of various tālas and (2) in the structure of various bols in a particular tāla. The fundamental relation between tāla and chanda is in the first type, e.g. in harigītikā chanda there are, in all, 28 mātrās and they are divided into 7-matra sections with 3-2-2 arrangement. Similarly there are 3-2-2 sections in rūpak, tīvrā and dhamār. Hence harigītikā chanda is in complete harmony with these tālas.

On the second type of relationship, some light has already been thrown in section A and 2 examples have also been given. The tradition of employing the rhythms of specific chandas in the construction of various bols and parans was prevalent till a few years ago among pakhāvaj players. With the declining popularity of pakhāvaj playing this tradition gradually disappeared. In the following pages we shall discuss in detail the above two types of relationship between tāla and chanda.

Tāla Structure and Specific Chandas

Our purpose here is to show the relation between certain tālas and certain specific chandas. Hence we take up mainly those tālas for which parallel chandas are available, e.g. — dādrā, kaharvā, sādrā or jhaptāl, rūpak or dhamār, tīvrā and tritāl. We have taken the definitions of parallel chandas from the Chandaḥ Prabhākara of Śrī Jagannāthprasād Bhānu. Where a name or definition deviates from this text, it has been separately mentioned

Dādrā — In this there are 6 mātrās in all, there are two sections of 3 mātrās each in which the stress is on the first mātrā. Thus the tisra (three-fold) gati (gait) is clearly manifest. It is because dādrā has sections of 3-3 mātrās that this three-fold gait is evident, if it were to be divided into three 2-mātrā sections, this gait would be lost. Hence chandas with the same section division and stress will be appropriate for this tāla. The chandas uṣā, kalā and sudhī of the pratiṣṭhā class (4 syllables) karatā of the supratiṣṭhā class (5 syllables), pramāṇikā and samānikā of anuṣṭup (8 syllables), cāmara of 15 syllables and pañcacāmara of 16 syllables are suitable to dādrā. We give their structures below.

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[18] H.S.P.K.P.M., Part 4, p. 137-38. Rāga chāyānaṭ, cautāl, 'chāyā parī jamnā jalmeṁ'.

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uṣā — ya la = | S S |, kalā — bha ga = S | |S, sudhī — ja ga = |S |S, karatā — na la ga = | | | | S, pramāṇikā — ja ra la ga = | S | S | S | S, samānikā — ra ja ga la = S | S | S | S |, cāmara — ra ja ra ja ra = S | S | S | S | S | S | S | S, pañcacāmara — ja ra ja ra ja ga = | S | S | S | S | S | S | S | S, dhārī or vartma — ra la = S | S |.[19]

In all these metres there are sections of 3, hence they are suitable for dādrā. But the natural stress found in dādrā on the 1st and 4th mātrās is found only in those metres in which there is the recurrence of S | because, if guru is followed by laghu there is a natural stress on the former. Hence samānikā, cāmara, pañcacāmara and dhārī are especially suited to dhamār. In pañcacāmara, leaving the first syllable i.e. laghu, the tāla begins on the guru.

Kaharvā — In this tāla there are 8 mātrās with 4-4 mātrā sections but in its ṭhekā besides the first mātrā, the 4th, and 7th mātrās are stressed, not the 5th. In dhā ge na ti na ka dhin — the stress is on the underlined bols. Actually, going by the stress, it has sections of 3,3,2. The gait of this tāla is volatile and springy. Among chandas kanyā (ma ga = S S S S), hari (na la = | | | |), śaśivadanā (na ya = | | | | S S) are suitable from the point of view of number of mātrās. But corresponding to the 3,3,2 sections, the drutagati or capalā chanda[20] — na na ga= | | | | | | S, is nearer to it. If we keep the 4-4 mātrā sections in kaharvā, all chandas with 4-mātrā sections will be suitable.

Tīvrā, rūpak and dhamār — Of these the first two have divisions of 3,2,2 mātrās totalling 7 mātrās and the third consists of 14 mātrās with sections of 3,2,2,3,2,2 or 3-4, 3-4 mātrās. The stress is on the 1st mātrā of every section, i.e. on the 1st, 4th and 6th mātrās and, in dhamār, besides these, on the 8th, 11th and 13th mātrās. In modern practice tīvrā is considered to belong to dhrupad style, rūpak to ḳhyāl style and dhamār to horī-dhamār style. These tālas are suitable to the chandas krīḍā, raṅgī, mātrika gītikā and harigītikā. Krīḍā — ya ga = | S S S, raṅgī — ra ga = S | S S, gītikā — 14 + 12 mātrās in which the 3rd, 10th, 17th, 24th mātrās are laghu and harigītikā has 16+12 mātrās. If the tāla is begun on the 3rd mātrā leaving out the first two mātrās of harigītikā, and if, at the end of gītikā, there is an extension of two mātrās, then, in these 2 and in raṅgī chanda, these tālas will fit well.

Sādrā or jhaptāl— In sādrā there are sections of 2,3 and in jhaptāl 2,3,2,3, totalling 10 mātrās. In these too there is a stress on the first mātrā of each section. These tālas are suitable to manthān, bhujaṅga-prayāta,

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[19] Jaya., p. 118.
[20] N.S., 32, 101-02.

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mahāmodakārī, sragviṇī and sādarā metres. Manthāna is — ta ta = S S | S S |, bhujaṅgaprayāta — ya ya ya ya, mahāmodakārī — ya ya ya ya ya ya, sragviṇī — ra ra ra ra, sādarā — sa na ga la.[21] In all these there are sections of five mātrās. Sādarā chanda is the gift of the poet Sūdana at the end of the 19th century. It is possible that the sādrā tāla was constructed on the basis of this sādarā chanda.

Tritāl — Tritāl has four-mātrā sections i.e. 16 mātrās in all. Since it consists of equal mātrā divisions, is sufficiently long and can be employed in all three layas — druta, madhya and vilambita, it can accommodate all vārṇika and mātrika metres which have divisions of 4-4 mātrās. Caupāī, dodhaka, toṭaka, modaka, savaiyā and other chandas which have 4-mātrā divisions are suitable to this tāla. The possibility has already been suggested that ghanākṣarī was originally sung to a 16-mātrā tāla in which the beat fell on the 1st, 5th 9th and 13th mātrās.[22] It is possible that there was a tāla like tritāl at that time which was used in ghanākṣarī. It is noteworthy that 19th c. texts such as Nāzo of Vāzid Alī Shāh and Nād-binod of Pannālāl Gosvāmī mention dhrupads sung to tritāl.

Some Points for Reflection

While employing specific tālas in specific chandas the following points should be kept in mind or else their relation is likely to be inharmonious.

(1) The choice of a tāla for a chanda should be based on the total number of mātrās, but more important than this, its mātrā sections should be kept in mind. From the point of view of number of mātrās a 7 mātrā chanda can be fitted into rūpak or tīvrā but if, in the verse, instead of 3-2-2, the division consists of 2-3-2 or 2-2-3, indefinitely, then these tālas will not be suitable as, sometimes, the tāla sections will go along with the verse and sometimes cutting across the sections of the verse, e.g., sugati chanda is of 7 mātrās in which sections are not determined.[23]

2	2	3	2	2	3	2	3	2	2	3	2
Śiva	śiva	kahau,	jo	sukha	cahau/	Jo	sumati	hai,	to	sugati	hai/

Since there are 2 different types of division, the use of tīvrā or rūpak in this will not be as harmonious as in a verse which has only one type of

[21] H.K. Ch. Y., p. 136.
[22] Bṛ. Pin., . 550. In D. Pin., p. 59, the signs of tāla have been given according to this.
[23] All the examples have been taken from Chandaḥ Prabhākara.

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division, e.g., in raṅgī chanda —

3	2	2	3	2	2	3	2	2	3	2	2
rāga	raṅgī/		śyāma	saṅgī/		nitya	gā	o/	mukti	pā	o/

Hence, for complete harmony between tāla and chanda it is necessary that the division of words or mātrās in the verse should correspond to the mātrā division in tāla.

(2) Having taken care of the mātrā division, the graha or starting place of the tāla should be kept in mind. The graha should be at that word or syllable of the verse starting from which, there will be harmony between it and the mātrā sections of tāla, e.g., in bhujaṅgaprayāta metre, leaving the first laghu, the stress falls on the next guru. If the tāla were to start from this place (guru) in the verse, the whole chanda can be sung with ease in jhaptāl. In the same way, if the tāla is started leaving out the first two mātrās of harigītikā, the chanda harmonises well with tīvrā, rūpak or dhamār.

A composition of saint Tulsīdās in harigītikā chanda is presented in which the choice of the right tāla, the beginning of the tāla at the right place, and the organisation of the melody in accordance with the meaning have led to the enhancement of the beauty of the composition.

Rāga Bihāg - Dhamār[24]

sthāyī - jaya rāmarūpa anūpa niraguna saguna guna preraka vahī/
daśaśiśa bāhu pracaṇḍa khaṇḍana cāpa śaramaṇḍana mahī//

antarā - pāthoja gāta saroja mukha rājīva āyata locanam/
nita naumi rāma kṛpālu bāhu viśāla bhavabhaya mocanam//

[24] Saṅgī., Part 2, p. 15-16.

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Sthāyī

×			0			6		0						11			0	
																	ga	ma
																	ja	ya
ga	re ni	sā	sā	ni	sā	re	sā	ni	dha	ma	pa	-	pa	sā	sā		sā	sā
rā	•	ma	rū	•	•	pa	a	nū	•	•	•	-	pa	ni	ra		gu	na
ga ni	sā	sā	ma	ga		pa	-	ma	pa				ni dha	ni ga	-		ga	ma
sa	gu	na	gu	na		pre	-	ra	ka				va	hī	-		da	śa
pa	ni	ni	s'ā	ni	s'ā	r'e	s'ā	ni	dha ma				pa	dha ma	pa		ma	ga
śī	•	śa	bā	•	•	hu	pra	ca	•				ṇḍa	kha •	•		ṇḍa	na
ga	-	ga	ga	ma	ni	dha ma pa -	-	ga	ma				ga	re ni sā -	sā			
cā	•	pa	śa	•	ra	ma • • -	-	ṇḍa	na				ma	hī • • -	•			

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(3) Chanda should not be related merely with the total number of mātrās of tāla because, on the basis of the number of mātrās, any chanda may be declared suitable to some tāla, but if its sections correspond to some other tāla or laya, it should be fitted only to that tāla even if it means extension of one or two mātrās, e.g. for a chanda of 14 mātrās, corresponding to the sections, whether they are 3-2-2-3-2-2, 3-4-3-4 or 2-2-2-2-2-2-2, the choice of tāla, whether tīvrā-rūpak, jhūmrā-dīpcandī or āḍā cautāl, should be made.

(4) While organising tāla in a verse, the stresses of the tāla should not be lost. If this happens it means that the tāla does not commence at the right place.

(5) The tāla chosen for the chanda should be such that it involves the least karṣaṇa to complete the mātrās since, by indulging in such a practice any verse can be sung in any tāla but the individuality of its chanda will be lost.

The Removal of Some Misconceptions

The effort to fit specific chandas to specific tālas has been mainly undertaken in two works — (1) Ādhunik Hindī Kāvya meṁ Chanda Yojanā (by Dr. Puttūlāl Śukla) and (2) Sūr-sāhitya kā Chandaḥśāstrīya Adhyayan (by Dr. Gaurīśaṅkar Miśra). By undertaking this task, these two writers opened the door to establishing the relation between literature and music, in particular chanda and tāla, but some errors are found in this. As a researcher into a subject related both to literature and music, we consider it proper to remove these.

(1) In the verse 'ṭhumaki calata rāmacandra bājata paiñjaniyā' of Tulsī, there are 22 mātrās in every foot. In aṣṭamaṅgal tāla also there is a total of 22 mātrās. On this basis Śrī Shukla has chosen aṣṭamaṅgal tāla for this verse. In dādrā 2 mātrās have to be filled and hence he has rejected it.[25]

We have already pointed out that the total number of mātrās in a verse is not a sufficient basis for selecting the tāla, the main basis is its intermediary sections or rhythm. While selecting the tāla, the smallest possible section of the chanda should be taken which repeats itself and which exhibits similarity to a tāla. The chanda is secured not by merely fitting the whole of it to one cycle of tāla. While setting to music long chandas, instead of fitting the whole chanda to one cycle of tāla, choosing a tāla whose sections correspond to it, is more practical. There is little probability that big tālas were constructed for big chandas. It is

[25] A.H.K. Ch. p. 493.

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more probable that to preserve the grandeur of dhrupad, to impress royal courts with novelty and to provide scope for various rhythms, long tālas were created.

In the above-mentioned verse, there are sections of three mātrās almost from beginning to end, hence dādrā is the one tāla which is most suitable to it. In aṣṭamaṅgal there are divisions of 2-2 mātrās and although there is no need to complete mātrās in it, dādrā, even though it requires the completion of 2 mātrās is more suitable. After listening to the record of the late Śrī D.V. Paluskar, there can be no doubt about this.

(2) It has been recommended that by changing the graha (starting place of tāla) and completing the mātrā, bhujaṅgaprayāta be fitted to jagadambā tāla.[26]

Even without completion of mātrā bhujaṅgaprayāta fits into jhaptāla and its mātrā sections accord perfectly with those of this tāla. There is no need to leave the straight path and take the round-about one, deliberately completing the mātrās.

(3) Dhumālī tāla is not of seven mātrās, but of eight mātrās, hence chandas like harigītikā will not fit it as the author contends.[27]

(4) Dr. Miśra has suggested jhaptāl for tomara and nita chandas which are based on pañcaka parva (five-mātrā sections),[28] He has also recommended atīta graha i.e. the commencement of the tāla after singing the words 'suni', 'ati', 'ā' and 'anu' in the tomara chanda, 'be' and 'suni' in nita chanda. The examples are given below.

suni / viṭapa cañ / cala pāta /
ati / nikaṭa kau / akulāta /
ā / kulita pula / kita gāta /
anu / rāga nai / na cucāta / (Sūrsāgar, pada 1241)
be / lī druma ca / pala bhae /
suni / pallava pra / gaṭi nae /[29]

From the point of tāla a grave error is perceived here. Atīta graha means that the tāla begins before the song. Hence, it is incorrect to call this leaving out of two mātrās before beginning the tāla and letting the song begin first, atīta graha. But, since, in both chandas there are twelve mātrās in each foot, to leave out 2 mātrās completely every time is impossible in the conception of graha. After beginning the tāla at a specific point in the chanda, the entire chanda should fit into the tāla.

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[26] Ibid., p. 502.
[27] Ibid., p. 503-04, 508.
[28] S.S. Ch. A., p. 567.
[29] Ibid.

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Since there are twelve mātrās in every foot here, jhaptāl, which is of 10 mātrās is not suitable since, in every foot, two mātrās exceed the tāla mātrās. Two mātrās cannot be left loose in every foot and to call this procedure atīta graha reveals non-acquaintance of music. Secondly, from the point of view of tāla, in neither of the chandas are pañcaka parvas found. In tomara sometimes sections of 3-2 and sometimes sections of 2-3 are formed. It has 12 mātrās to be sure but there is no rule regarding their organisation. Hence trying to fit it into jhaptāl or haṁsalola is like forcibly stuffing it into the tāla.

Thirdly, nita chanda also has 12 mātrās hence jhaptāl or haṁsalola is not suitable to it. From the point of view of chanda it may well be called pañcaka parva, but from the point of view of tāla it is a three-kalā structure hence it can be better fitted into dādrā even without the addition of mātrās.

Generally, while fixing the tāla for a chanda, the number of mātrās, mātrā division, stress and the lack of it should be kept in mind. Moreover, it should not be forgotten that if the text is meaningful, understanding of the meaning or rasa experience is the main purpose. Like chanda, rāga and tāla should also be relevant to rasa, hence the tāla should first suit the rasa and then the chanda, then only will the experience of rasa be possible.

Two aspects of chanda in tāla were mentioned of which the first has just been dealt with. Now we shall reflect upon the second.

The Structure of Chanda in Various bols

Among the pakhāvaj players there has been the tradition of composing parans and bols on the basis of various chandas. We give examples of some bols in some chandas.

(1) Bhujaṅgaprayāta — One bol of this chanda has already been given in section A of this chapter. In the bols given below, the portion within brackets reveals the form of this chanda. In between at two places, the underlined 'dhā' is outside the chanda' it has been incorporated for the sake of the tihāyī.

tā	dhin	kiḍa	dhit	tā	-na	kiḍana	gatira	kiṭatā	-tira	kiṭa	-
|	s	s	|	s	s	|	s	s	|	s	' s
[kiḍa	dhit	tā	kiḍa	dhit	tā	kiḍa	dhā	dhān	dhā	kiḍa	dhit	tā
|	s	s	|	s	s	|	s	s		|	s	s
kiḍa	dhit	tā	kiḍa	dhā	dhān	dhā	kiḍa	dhit	tā	kiḍa	dhit	tā]
|	s	s	|	s	s		|	s	s	|	s	s
kiḍa	dhā	dhān/[30]										
|	s	s										

[30] Tāla., Part 3, p. 21.

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(2) Jhūlanā — One bol of this too has been given in section A. In one of the many varieties of jhūlanā, according to 5- mātrā sections, there are 20 mātrās in each foot. We present a bol of this variety.

1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
kā	tira	kiṭa	dhā	-	na	ki	ṭa	ti	ṭa	ka	ti	ṭa	dhā	-
1	2	3	4	5	1	2	3	4	5					
na	ka	ti	ṭa	tā	-	na	dhi	ṭa	ti/[31]					

(3) Ghanākṣarī — The speciality of this chanda is that all the syllables become laghu, of equal measure and there is emphasis on the 1st, 5th, 9th, and 13th syllables, e.g.

sundara sujāna para, manda musakāna para
bāṅsurī kī tāna para, ṭhaurana ṭhagī rahai/

Some bols of this type are given below.

1.

1	2	3	4	5	6	7	8
kā tira	kiṭa dhā	-na	tiṭa	tiṭa	kṛdhā	tiṭa	dhiṭa
9	10 11	12	13	14	15	16	
kṛdhā	tiṭa dhā	kṛdhā	tiṭa	dhā	kṛdhā	tiṭa/	dhā[32]

2.

1	2	3	4	5	6	7	8
kā tira	kiṭa dhā	tiṭa	kiḍa dhā	tiṭa	kata	dhā tira	kiṭa taka
9	10	11	12	13	14	15	16
dhāge	tiṭa	kata	kata	kātira	kiṭataka	tāge	tiṭa/ dhā[33]

3.

1	2	3	4	5	6	7	8
dhāge	nata	kiṭa	ghena	dhāge	nadhā	-ḍa	ghena
9	10	11	12	13	14	15	16
ghena	gadi	gana	ghena	tirakiṭa	tūnā	kiṭa	taka
1	2	3	4	5	6	7	8
tākiṭa	takadhira	kiṭadhira	kiṭa taka	tāna	kiṭa	taka	dhindhin
9	10	11	12	13	14	15	16
dhindhin	dhā tira	kiṭadhā	teṭa	dhā	teṭe	dhā	teṭe/
1	2	3	4	5	6	7	8
dhā	dhā tira	kiṭa dhā	teṭe	dhā	teṭe	dhā	teṭe
9	10	11	12	13	14	15	16
dhā	dhātira	kiṭadhā	teṭe	dhā	teṭe	dhā	teṭe/ dhā[34]

(4) Gaṇḍakā — This chanda consists of ra ja ra ja ra ja ga la in which S | is repeated ten times.

S	|	S	|	S	|	S	|	S	|	S	|
[dhā	na	dhāti	ṭa	kati	ṭa	nāti	ṭa	gene	nā	nāti	ṭa
S	|	S	|	S	|	S	|				
kati	ṭa	tā	ka	ti	ṭa	tā]	ntā ....[35]				

The gati of gaṇḍakā is to be found in the marked portion.

[31] Ibid., Part 2, p. 20.
[32] Ibid., Part 4, p. 18.
[33] Ibid.
[34] Ibid., Part 3, p. 25.
[35] Ibid., Part 4, p. 20.

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(5) Campakamālā[36] — bha ma sa ga = S | | S S S | | S S. In this S | | S S is repeated twice.

1.	S			S	S	S	.			S	S
	dhige	na	dhi	gena	dhāḍā	tige		na	ti	gena	tāḍā
	S			S	S	S				S	S
	dhige	na	dhi	gena	dhāḍā	tige		na	ti	gena	tāḍā/[37]
2.	S			S	S	S				S	S
	nādhī	-k	dhī	nā ḍā	dhin	nātī		-k	tī	nāḍā	tin
	S			S	S	S				S	S
	nādhī	-k	dhī	nāḍā	dhin	nātī		-k	tī	nāḍā	tin/[38]
3.	S			S	S	S				S	S
	dhā	ga	dhi	nā	dhin	dhā		ga	dhi	nā	dhin
	S			S	S	S				S	S
	tā	ga	ti	nā	dhin	dhā		ga	dhi	nā	dhin/[39]

(6) Kauvālī — No chanda of this name is available. But in Tāladīpikā, Part, p. 16, the ṭhekā of sitārḳhānī or kauvālī tāla is given which is as follows—

1	2	3	4	5	6	7	8
tā dhin	-tā	tā dhin	-tā	tātin	-tā	tā dhin	-tā
+		2		0		3	

In these bols jagaṇa is repeated four times.

	S			S			S			S	
tā	dhin -	tā	tā	dhin -	tā	tā	tin -	tā	tā	dhin -	tā

The same gait is found in the bols of this chanda.

1.	S			S			S			S	
tā	dhīk	tā	tā	dhīk	tā	tā	tīk	tā	tā	dhīk	tā
	S			S			S			S	
dhā	tīk	dhā	dhā	tīk	tā	tā	tīk	dhā	dhā	tīk	dhā/[40]
2.	S			S			S			S	
dhin	tāk	dhā	ti	ddhāḍa	dhā	tin	tāk	dhā	ti	ddhāḍa	dhā
	S			S			S			S	
dhin	tāk	dhā	ti	ttāḍa	tā	tin	tāk	dhā	ti	ddhāḍa	dhā/[41]

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[36] It is also called kaharvā chanda and these bols have been given under the name 'kaharvā chanda'.
[37] Ibid., Part 3, p. 26.
[38] Ibid.
[39] Ibid.
[40] Ibid., p. 31.
[41] Ibid.

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(7) Bhaḍauā — Like kauvālī, bhaḍauā chanda is also not available but in Tāladīpikā Part 1, p. 5, the ṭhekā of pañjābī bhaḍauā chand is given as follows.

1	2	3	4	5	6	7	8	9	10	11	12
dhā	-dhī	-ka	dhā	dhā	-dhī	-ka	tā	tā	-tī	-ka	dhā
+			2			0			3		

Its gait is as follows—

dhā - - dhī - ka / dhā - dhā - - dhī - ka tā -, tā̱ - /
- tī - ka dhā - /

The sections are formed as follows.

3	2	1	2	3	2	1	2	3	2	1	2
dhā - -	dhī-	ka	dhā-,	dhā - -	dhī-	ka	dhā-,	tā - -	tī-	ka	dhā-

There are 12 mātrās in the ṭhekā but the bols have been given in jhaptāl which is of 10 mātrās. Thus there is no correspondence between the ṭhekā of bhaḍauā and the bols of bhaḍauā chanda. Still we give below two bols.

1. 1 2 3 4 5 6 7 8 9 10
katte ṭedhā nāte ṭetā -kiḍa dhāti ddhākḍā -ndhā -tira kiṭatak
1 2 3 4 5 6 7 8 9 10
dhā dhā kḍān dhā-tira kiṭatak dhā dhā kḍā-n dhā-tira kiṭataka dhā[42]

2. 1 2 3 4 5 6 7 8 9 10
tagghḍā -ndhā thunanat teṭe -dhā tiddhā kataghaḍā -nadhā -kiṭa taktā
1 2 3 4 5 6 7 8 9 10
dhā kataghaḍā -nadhā -kiṭa taktā dhā kataghaḍā -nadhā -kiṭa taktā

According to Dr. Bholāśaṅkar Vyās bhaḍauā is not a chanda but a type of poetry which is a gift of the decadent phase of the Muslim empire. Poetry written in a lighter vein to ridicule an unworthy patron which exhibited a lack of restraint and bad taste was known as bhaḍauā. Later on it was made use of to lampoon anyone. A collection of bhaḍauās by the renowned bhojpurī poet Teg Alī is available which can be dated around 1857.

Lack of restraint and a base character can be seen in the rhythm of bhaḍauā tāla. It is probable that it is for this reason that this tāla and this chanda, its rhythmic form, have been called bhaḍauā. The word bhaḍauā seems to be related to 'bhāḍa' (bhāṅḍa). Baseness can be seen in the word itself.

When we look at all these bols it appears that they were first composed on the basis of the basic rhythm of various chandas and then fitted to various tālas. Thus the bols were first imposed on the chandas

[42] Ibid., p. 41.

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and then the tālas on the bols. This is the reason why, in the way some of the bols are given in the tālas, the chandas are not clearly felt. It is also possible that while playing these bols, the rhythm of the chandas can be perceived but while committing them to writing it is not possible to be accurate since various complex, subtle rhythmic shades are present in the same bol and the system of notation is not adequate for writing all this down. Basically the chandas are certainly present in the bols.

In the present section the practical form of the relation between verses, sung chandas and tālas has been made clear with the help of several examples. It is necessary to indicate that several prabandha names are similar to chanda and tāla names. In such prabandhas the chandas and tālas of the same name are employed. Finally we give examples of prabandhas from Saṅgītaratnākara in which chandas of the same name or both chandas and tālas of the same name are used.

Chanda and prabandha	Chanda, tāla and prabandha
Āryā	Caccarī
Ovī	Tribhaṅgī
Kalahaṁsa	Rāsa or Rāsaka
Krauñcapada	Hayalīla
Gadya	
Gāthā	
Jhampaṭa	
Toṭaka	
Daṇḍaka	
Dvipatha (dodhaka or doha)	
Paddhaḍī	
Maṅgala	
Mātṛkā	
Rāhaḍi	
Haṁsa	

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5

DHRUVĀ

SECTION A
THE DHRUVĀS OF NĀṬYA

Introduction

From the point of view of the composition of songs, dhruvā occupies an important place. It is the life-breath of the music which is employed in drama. In the pūrvaraṅga which precedes the commencement of the drama, the dhruvās made up of non-sense syllables figure in the bahirgītas and embellish the instrumental compositions and so occupy a special place. But the word dhruvā is chiefly used to denote those metrical songs which are employed within the drama to facilitate rasa experience in various situations, heighten the mood of these situations and to enhance the personalities of the characters. Since the various components of gītakas figure in them they are also related to gītakas. Thus dhruvā is a musical form (prabandha) related to both chanda and tāla. Hence the study and analysis of dhruvā will be useful in the present work.

Among the works related to music, descriptions of this form are found only in the Nāṭyaśāstra, Bharatabhāṣya and Abhinavabhāratī. The only avenue to understanding the Nāṭyaśāstra is the Abhinavabhāratī. Bharatabhāṣya is so corrupt and fragmented that it is of little help although some references in it are important in the sense that these are not available in the Nāṭyaśāstra. The descriptions and definitions in this work mostly correspond with those of the Nāṭyaśāstra.

The Distinction between Gāndharva and Gāna

'Gāndharva' and 'gāna' are much discussed terms but the two concepts are not very clear. Actually gāndharva and gāna are closely related and yet differ radically from each other. Since gāndharva is identical with the gītakas and gāna with dhruvās, it is necessary to study the relationship between the two. Our discussion is mainly based on Abhinavagupta's commentary on the 33rd chapter of the Nāṭyaśāstra named 'Guṇadoṣavicāra' (a discussion of merits and defects). Elsewhere too in the Abhinavabhāratī, there are numerous references to the distinction between gāndharva and gāna and their individual identities. We have taken these too into consideration where necessary.

The definition of gāndharva is 'svaratālapadātmakaṁ' (of the form of melody, tāla and verbal text). This is a general feature which is

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found in gāna also. To this extent the term 'gāndharva' covers both just as the term 'nāṭaka' is used to indicate all the ten varieties of nāṭya, the daśarūpakas (ten forms) as well as one of them specifically. But if the above is taken as the sufficient definition of gāndharva then the songs of young cowherds would also be regarded as gāndharva in as much as they consist of svara, tāla and pada. These songs in reality constitute gāna. The specific definition of gāndharva is — a special construction of svara, tāla and pada, which is meant for the here and the hereafter, for the visible fruit (entertainment) and the invisible fruit (the appeasement of the gods), which is descended from the Sāmaveda, which has been practised from time immemorial, and which does not subserve any other end besides its own, is gāndharva.

> svaratālapadaviśeṣātmakaṁ pravṛttinivṛttipradhānadṛṣṭādṛṣṭa-phalasāmavedaprabhavamanādikālanirvṛttamanyoparañjanaguṇatāvihīnaṁ gāndharvamiti.[1]

In the melodic structure of gāndharva, two gramas are employed, rules regarding jāti, aṁśa and the dropping of svaras are followed, the specified alaṅkāras such as mandraprasanna alone are used and the structure is bound by the 14 mūrcchanās and 84 śuddha tānas. In one sthāna at least five svaras have to be employed. On the contrary, in gāna the object is the entertainment of an audience; the purpose is the conveying of meaning, facilitating the experience of rasa and the expression of various moods. This purpose dictates the employment of svara, tāla and pada. At certain junctures just two svaras could also be used, any of the 5040 kūṭatānas (permutations and combinations of svaras) can be used. The allotment of chanda and rasa is also relevant only to gāna, not to gāndharva. Since the main purpose of gāndharva is the appeasement of the gods, it can be employed according to this purpose but gāna has to be employed only in accordance with the propriety of rasa and bhāva.

Explaining the rules regarding the melodic structure of gāna, Abhinava has given several examples. Due to the profuse use of antara and kākalī (auxiliary or accidental notes) in gāna, variety in śruti can be seen. In the svaras employed in the rāgas, bhāṣās, vibhāṣās, etc. of Mārga and Deśi music, there is a variety of śrutis; e.g. in mālavakaiśika. The determination of intervals according to the grāmas, i.e. the fixing of svaras on definite śrutis need not be followed in gāna. According to the grāma scheme, a minimum of 2 śrutis is necessary for an

[1] N.S., Ch. 33, A.B., p. 394.

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interval but in the rāgas, bhāṣās etc. of gāna, even one-śruti interval is mentioned by Abhinava on the authority of Vṛddhakaśyapa[2]. Contrary to gāndharva, in gāna the dropping of the madhyama and the using of 4 svaras in a register are also permitted as in the bhāṣā of Bhinnaṣaḍja called Kālindī. In antaramārga (characteristic melodic phrases of a jāti) too beauty is the guiding principle and there is no need to follow the rules of gāndharva. In gāna alaṅkāras such as bindu and śyena which involve excessive stretching or shake are not used. Several alaṅkāras are not used in a single syllable since this would obstruct the conveying of the meaning.[3]

Abhinava mentions the regulated use of the grāma-class of rāgas such as grāmarāga, bhāṣā and vibhāṣā in gāna and cites authorities like Kaśyapa and Kohala. At the end of the 28th chapter, after the quoted portion, it is said that bhāṣās based on grāmarāgas are made use of in dhruvā singing.[4] While allotting the jātis to the various rasas, too, Abhinava has said that these are used in nāṭya, i.e. in dhruvā singing and quotes Kaśyapa's verse in which the grāmarāgas, bhāṣās etc. employed in dhruvās i.e. prabandha singing, are described along with the situations in drama in which they were employed.[5] The structure of grāmarāgas etc. was fixed but in gāna there was scope to change it according to need since delighting the audience was the aim.

There is a great difference between gāndharva and gāna regarding the use of tāla too. Just as the correct use of specific actions of the hands is considered indispensable in Sāmagāna (otherwise, instead of the intended result they give rise to undesirable results) in gāndharva too, the tāla based on actions of the hands should be correctly rendered. Tāla is used to divide time systematically and measure it. The employment of yati, laya, graha, mārga etc. for the sake of the unseen reward, the splitting of kalās only upto laghu (not carried to druta and aṇudruta), the special way of rendering the parivartas of tāla such as viśālā in vardhamāna, the regulated employment of limbs such as śīrṣaka — all these are limited to gāndharva. Such an elaborate scheme of tāla is not to be found in gāna. Here it is the forceful, soft or leisurely pace of men and women of superior, middling and inferior natures which determines the progress of not only guru-laghu, but also of druta and aṇudruta beats. Here the purpose of tāla is to harmonise with the movement of the feet or the minds of these characters.

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[2] Ibid., Ch. 28, p. 34.
[3] Ibid., p. 86-87.
[4] Ibid., p. 64-66.
[5] Ibid., p. 72-78.

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The pada (verbal text) organisation of gāndharva is also different from that of gāna. In gāndharva svara and tāla are prominent and pada is secondary. Svara and tāla cannot be rendered without a support and hence pada plays the role of expressing them. Here the word 'support' does not indicate primacy but denotes a subsidiary, assisting form. The following statement of Abhinava is worthy of note in this regard—

> etena gāndharve svaraḥ pradhānaṁ tadādhāratvena guṇabhūtaṁ padamiti yat tadviparītaṁ gāne'rthasaṁvedanayogena padasya prādhānyāt taduparañjanācca guṇabhāvāt svarasyaitadapi hyākarṇitaṁ bhavati.[6]

Beats such as dhruva, varṇa, alaṅkāra, yati, graha, laya, etc. can be bound together inextricably or firmly (dhruva) only by the verbal text and hence that structure in which all these are firmly bound together is known as dhruvā.

> eteṣāṁ dhruvādīnāmanyonyasambandhe vyabhicāritayā dhruvarūpe nimittaṁ padam. ādhāratvādaucityayojanācca. na hi nirādhāra varṇādaya iti.[7]

In the sixth chapter of the Nāṭyaśāstra, in the context of the five types of dhruvā, Abhinava explains the meaning of dhruvā as 'gītyādhāro niyataḥ padasamūhaḥ.' Here too he calls pada dhruvā since it is the basis or primary aspect of dhruvā. The substratum of gāndharva which is constituted by svara, tāla and pada is pada.

> gāndharvaṁ yanmayā proktaṁ svaratālapadātmakaṁ/
> padaṁ tasya bhaved vastu svaratālānubhāvakam//[8]

In any creation 'vastu' (substance or theme) is that with the help of which the story, picture or song moves forward. In gāndharva, although svara and tāla are primary, it moves forward only with the help of the pada and hence pada is the substratum. In gāndharva both meaningful and meaningless words are employed. Meaningless words embellish vocal and instrumental music hence in gāndharva, svara and tāla are primary and pada embellishes them and is secondary to them. Meaningful words do not embellish something else but are themselves embellished. In gāna i.e. in dhruvā, since there are meaningful words, pada is primary and svara and tāla embellish it or complement it since they

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[6] Ibid., Ch. 33, A.B., p. 395.
[7] Ibid., p. 292.
[8] Ibid., 32, 27.

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assist in conveying the meaning contained in the pada. Even in dhruvās within drama, where meaningless syllables are used, they are not important in themselves but only complement the vīṇā, flute and other accompaniments of the dhruvā which is to follow and hence here too they are secondary. There is another major distinction between gāndharva and gāna. In gāndharva the language used is mainly Sanskṛta whereas in gāna Prākṛta and other regional languages are used.

For the above-mentioned reasons, i.e. the unimportance of the meaning in gāndharva i.e. in the gītakas and the importance of the varṇāṅgas (melodic units) etc. composed in jātis and the melody measured by tāla, pada takes second place. In gāna metres suitable to rasa and bhāva are important, what remains unexpressed in poetry is completed by music, jāti, aṁśa, rāga, rāgāṅga, gīti, etc. coming in as complements in accordance with mental dispositions of the characters. Thus, although svara, tāla and pada are present in both gāndharva and gāna, the relative importance of these is different in the two.

In pūrvaraṅga, gāndharva alone is important and gāndharva is nothing but gītakas — 'pūrvaraṅge gāndharvameva pradhānaṁ, na pūrvaraṅgo nāmānyaḥ kaścit apitu gītakānyeva iti darśitam[9]. Gītakas are performed only in the pūrvaraṅga, not in the course of the drama. Dhruvās consisting of meaningful words are performed only within the drama, not outside, since they express specific situations in drama and their performance outside drama will not give the full measure of delight since the hearer will not know the content and situation. Hence Abhinava has said—

> na hi nātyādbahirlayabhaṅgyāpi dhruvāgānaṁ gīyamānamukha (sukha) pādamutpādayati.[10]

Probably it is for the same reason that in the pūrvaraṅga the dhruvās of śuṣkāvakṛṣṭā (a type of song) and nirgītas are without meaningful words and only meaningless syllables have been prescribed to be employed in them. In pūrvaraṅga the utthāpanī and parivartanī dhruvās accompany the rituals conducted by the sūtradhāra (director of the drama) and his assistants, hence meaningful words are used there.

From the above discussion it is clear that although both gāndharva and gāna consist of svara, tāla and pada, they differ with regard to the occasion of their employment and purpose. The unseen benefit of gāndharva accrues to the performer whereas the visible fruit of gāna

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[9] Ibid., Ch. 33, A.B., p. 396-97.
[10] Ibid., p. 396.

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goes to the audience.

gāndharvasya prayoktari prādhānyenādṛṣṭaphalatvād. gānasya tu pātravarge sāmyasampattiḥ sāmājikajane coparañjanapūrvakaṁ ..... iti dṛṣṭaṁ mukhyaphalam.[11]

Here it has also been established that gāndharva is synonymous with gītaka and gāna with dhruvās.

The Significance of Dhruvā

The meaning which cannot be expressed in words is completed by means of song or the arrangement of melody and tāla.

yāni vākyaistu na brūyāt tāni gītairudāharet/[12]

Hence Bharata has advocated full concentration on the songs. In daily life too we experience that words without svaras (intonation) are lame because the meaning to be communicated by the words is conveyed not by the words alone but also by the svaras (in the form of the rise and fall of sound) which are employed in them. The connotation of every word is limited but by changes in tone several meanings can be produced in them. When the language of common parlance is so full of possibilities in communicating meaning, it is easy enough to understand that what remains uncommunicated by the spoken word is easily communicated by song. Even now this is true as borne out by the statements and musical practice of expert musicians.

The Nature of Dhruvā

Bharata explains the nature of dhruvā thus—

dhruvāsaṁjñāni yāni syurnāradapramukhairdvijaiḥ/
gītāṅgānīha sarvāṇi viniyuktānyanekaśaḥ//
ya ṛcaḥ pāṇikā gāthāḥ saptarūpāṅga eva ca/
saptarūpapramāṇaṁ hi tad dhruvetyabhisaṁjñitam//
ebhyastvaṅgānyathodhṛtya nānācchandaḥkṛtāṇi tu/
dhruvātvaṁ yāni gacchanti tāni vakṣyāmyahaṁ punaḥ//[13]

According to this, the saptarūpas or seven gītakas, the varieties of their tāla sections— tryaśra, caturaśra, etc., the gītāṅgas (melodic units) employed in gītakas, mukha, pratimukha, etc., ṛk, gāthā, pāṇikā, etc. are all known as dhruvā—

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[11] Ibid.
[12] Ibid., 32, 351.
[13] Ibid., 32, 1-3.

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> nāradādyairyāni gītāṅgāni varṇaṅgāni saptarūpāṅgamātrāṇi mukhapratimukhāni saptarūpapramāṇaṁ tryaśracaturaśrādi yāścarca ṛggāthāḥ pāṇikā iha niyuktāni tadevaṁ dhruveti saṁjñitam.[14]

All these together bring excessive delight to nāṭya hence they are all referred to as dhruvā. All the elements listed above relate to gītakas. Taking the limbs of gītakas, verses were constructed in various chandas and thus they attained permanence (dhruvatva), hence they were called dhruvās. This means that dhruvā takes the form of both cause and effect. Gītakas whose limbs were borrowed to compose the songs are the cause and the new entity which was created on the basis of these limbs and whose specific name is dhruvā is the effect. According to Abhinava the term for denoting gītāṅga (melodic limbs of gītaka), saptarūpāṅga (the limbs of gītakas) and saptarūpapramāṇa (the measure of the gītakas) is dhruvā.

> gītāṅgasaptarūpāṅgasaptarūpapramāṇasya dhruveti saṁjñā.
> ṛggāthāpāṇikānāṁ ca dhruvā hi mūlaprakṛtirucyate.[15]

In the seven gītakas there are no specific mātrās but there is a kind of regulation. Because of mātrika organisation or the four mātrā groupings there is a kind of rhythm or laya which is different from tāla. Although there is no specific metre there is rhythmicity. This is the basic element or dhruvā in the casual form. Ṛk, gāthā, etc. have been composed on the basis of specific metres and they also contain limbs of the gītakas hence in them dhruvā is perceived as effect. Hence the fundamental nature (rhythmical form) of all song forms is dhruvā.

Gītakas had an ancient tradition. Apart from Vedic practices there must have been an āgamic tradition of religious worship according to which worship regulated by a set of specific rules must have been offered in temples. The Vedic tradition consisted of sacrifices and the singing of the sāmans. In the same way in the āgama tradition there must have been the practice of ritual singing. It is probable that in this, special kinds of songs were sung in a traditional manner; in which changes were not made and in which the svara-tāla organisation was accomplished in a specified manner conducive to the unseen reward. When the ritual worship of gods was incorporated into nāṭya, the same songs were probably taken over as they were or with minor alterations

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[14] Ibid., A.B., p. 288.
[15] Ibid.

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and called gītakas. Later on probably from these very songs some portions were taken and with a few changes sung within the drama as dhruvās.

It is also possible that gītakas and dhruvās evolved simultaneously but because of their religious purpose gītakas gained prominence and were regarded as the original forms and dhruvās were considered to be there descendants. One reason for this view is that that which is more stable and permanent gains importance and the changing entity becomes secondary. There was never any change in the number, subject matter, form, rules of usage, svara-tāla-pada structure, regulations, etc. of the gītakas, hence they were regarded as primary and fundamental and the casual form. Dhruvā was employed in keeping with the situation. With changes in the situation, character, etc. the svara, tāla and pada structure of the dhruvā changed hence it was considered as the effect.

For the purpose of being employed in Nāṭya, different dhruvās have been composed by organising in several ways selected aṅgas from the gītakas. And between the gītakas and the dhruvās there exists a cause effect relationship similar the one existing between the divisions of soldiers, elephants etc. of the army and different formations which are obtained by reorganising them.

> yathā'bhyūhatmani saṅghātena rasa(te narase) nāyāmaṅgāni puruṣabhaṭagajādīni kenacidutkarṣeṇa sthitānīti kṛtvā saṅghātāntareṇa sampādyamānāpūrvadaśāvaicitryeṇa kāraṇakāryātmabhāvo'bhivyanakti tathā gītāṅgādīnyadṛṣṭapradhānāni gītakādirūpasaṅghātotthitāni kutaścidrasabhāvakṛtānyaucitya samarpaṇātmakarañjanayogyalakṣaṇādutkarṣāducitagīyamānavṛttaviśeṣāśrayeṇa saṅghātātmakarūpaṁ pratipannakāraṇatvaṁ prāgdaśāyā ananubhūya kāryamauttarakālikaṁ bhajante kāraṇaśabda vyapadeśyāni ca bhavantūti.[16]

In comparison with gītakas dhruvās have only the special quality of appropriateness to rasa and bhāva and an excess of delightfulness. Since the purpose of gītakas is different, conduciveness to rasa and bhāva and delight are not given primacy in them.

All dhruvās are synthetic forms since they are constructed on the basis of mātrika and vārṇika metres, guided by various rasas, bhāvas and characters—

> tathā dhruvābhavaṁ nānāprakāraṁ rasabhāvaprakṛtyādaucityāt

[16] Ibid., p. 290.

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pravṛttaṁ mātrāvṛttavarṇavṛttaviśeṣamādhāramāśrityāthaiva saṅghāta-rūpatāṁ bhajante.[17]

There is no dhruvā in which one of the limbs of gītakas is not present. Hence, after recounting the application of the limbs of gītakas in dhruvās, finally it has been said that, in the five dhruvās these limbs are used 'nityaśaḥ' (permanently). Distinguishing between dhruvā and parigītikā, madraka and catuṣpadā, Bharata has said that dhruvā is made up of one vastu and the remaining three of 2, 3 and 4 aṅgas respectively. Here vastu means tāla and varṇāṅga according to Abhinava.

ekavastviti. yatraikenaiva tālena varṇāṅgena ca nirvahaṇaṁ tatra dhruvetyeva saṁjnā.[18]

i.e. if only one tāla and only one varṇāṅga are used we have dhruvā.

Just as, in murals, the wall is the support, in the same way the verbal text (pada) is the support of dhruvā, hence the species of metre in which the text has been composed is also called dhruvā.

anye'pi kuḍyacitra dṛṣṭāntena tena dhruvāṇāmādhāraḥ padamiti paryāyāt tadvidyate yasyām vṛttajātau sā dhruveti.[19]

Thus syllables, syllabic arrangement, words, laya, guru-laghu beats, vṛtta species are all mutually related but the principle which binds them all is pada or text. Pada is fixed or firm (dhruva) hence prāveśikī, etc. are called dhruvā—

dhruvaṁ padaṁ tasmāddhetoḥ prāveśikyādayo dhruvā iti.[20]

They are employed in five types of specific situations— the entry of characters, their exit, the indication of a change in rasa, the communication of the mood of the character who has entered, the gait of characters, occurrence of a fault, etc. These conditions can accompany varying bhāvas and rasas and can be found in characters of varying natures, hence the same dhruvā can be employed in several rasas, bhāvas and natures and these guide the construction of the text. Vṛtta is compulsorily present in dhruvā but all dhruvās are sung, not recited like vṛttas and so, in practice, song or rūpaka alone is called dhruvā 'lakṣye gīyamānaṁ rūpakameva dhruvetyāhuḥ'.[21]

Singable forms or gāna, in accordance with the five situations men-

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[17] Ibid.
[18] Ibid., p. 292.
[19] Ibid.
[20] Ibid.
[21] Ibid.

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tioned above are of five types— praveśagāna, niṣkrāmagāna, ākṣepagāna, prasādagāna and āntaragāna—

pravesākṣepaniṣkrāmaprāsādikamathāntaram//
gānaṁ pañcavidhaṁ jñeyaṁ dhruvāyogasamanvitam/[22]

Based on the five types of gāna, born of various vṛttas (metres) appropriate to the 'sthāna' (sthāna is a technical term which will be discussed later on) and rasa, in accordance with the nature of superior, middling and inferior characters, measured by desired vṛttas, five types of dhruvās are there — prāveśikī, naiṣkrāmikī, ākṣepikī, prāsādikī and antarā—

tatreṣṭavṛttaprāmāṇyād dhruvā karyā pramāṇataḥ//
dhruvāstu pañca vijñeyā nānāvṛttasamudbhavāḥ/
yathāsthānarasopetā hyuttamādhamamadhyamāḥ//[23]

prāveśikī tu prathamā dvitīyā'kṣepikī smṛtā/
prāsādikī tṛtīyā ca caturthī cāntarā dhruvā//
niṣkrāmikī ca vijñeyā pañcamī vṛttakarmaṇi/[24]

The Limbs of Dhruvā and Gītaka

It has already been pointed out that some specific limbs of gītakas are used in dhruvās. According to Bharata the following limbs are used — mukha, pratimukha, śīrṣaka, sthita, pravṛtta, mahājanika, sandhi, māṣaghāta, vajra, sampiṣṭaka, caturaśra, upavartana, praveṇī, samharaṇa, vaihāyasa, prasvāra, antaharaṇa, ekaka, vividha and vṛtta. Of these, leaving ekaka, vividha, vṛtta and prasvāra, the remaining aṅgas are tālāṅgas (tāla-based structures). Ekaka is employed in an inferior character, ekaka along with vividha in a middling character and all the three — ekaka, vividha and vṛtta in superior characters. While discussing gītakas it has been pointed out that there is one vidārī (melodic phrase) in ekaka, two in vividha and three to six in vṛtta. Since there is a multiplicity or complexity of meanings in superior characters, there are intermediary pauses in a sentence and hence more vidārīs are possible than in middling and inferior characters.

A look at the above mentioned limbs will show that almost all the important limbs of gītakas are present in dhruvās. The long vastus, śākhā, pratiśakhā and śarīra of gītakas are not there in dhruvās. But

[22] N.S., 6, 29-30, 32, 310.
[23] Ibid., 32, 24-25.
[24] Ibid., 27.

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leaving ekaka, vividha and vṛtta, the other limbs differ widely in the two. In the gītakas these aṅgas are in accordance with tāla or varṇa (gīti) hence they are called tālāṅgas and varṇāṅgas or gītāṅgas. In the dhruvās also the limbs have the same names as in gītakas but their forms are not determined by varṇa or tāla but by the verbal text and its meanings. We give here the meanings of these limbs in the context of dhruvās on the basis of Abhinava's commentary.[25]

Mukha	:	is to convey the primary meaning i.e. the main plot of the drama.
Pratimukha	:	to indicate the (development of) plot which comes after that.
Vaihāyasa	:	is related to the employment of alaṅkāras (figures of speech) in the plot.
Sthita	:	is to connect the action that is past with that which is to come.
Pravṛtta	:	to link up what is past.
Vajra	:	to bring the meaning to light.
Sandhi	:	to connect.
Saṁharaṇa	:	to terminate the meaning of the sentence.
Prasvāra	:	playing down varṇas (gīti) and exalting pada as compared to the gīti.
Māṣaghāta	:	to bring forward the condensed sense (probably has to do with vyaṅgyārtha—suggested sense).
Upavartana	:	gāna through repetition.
Upapāta	:	logically concluding the sense which has gone before.
Veṇī, Praveṇī	:	to bring about variety in a single meaning.
Caturaśra	:	that which divides into two.
Śīrṣaka	:	for the resting of the primary sense.
Sampiṣṭaka	:	indicates the variety in gait due to the laghu-guru organisation of metre.
Antāharaṇa	:	to hint at a future change in meaning.

Bharata has spoken of the use of the above aṅgas in the dhruvās, e.g. upavṛtta and pravṛtta in prāveśikī; śīrṣaka and vajra in śīrṣakā; prasvāra, māṣaghāta, mahājanika, praveṇī, upapāta in aḍḍitā; mukha, pratimukha in apakṛṣṭā; vaihāyasa, antāharaṇa in sthitā; saṁhāra, caturaśra in narkuṭa - khañjaka; sandhi, prasvāra in antarā. The limbs of

[25] Ibid., A.B., p. 290-96.

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gītakas are mainly determined by tāla and secondarily by melody whereas in dhruvās neither of these is governed by any special and definite prescriptions. In dhruvās, tryaśra, caturaśra, bhaṅgalaya, etc. and the tālas such as caccatpuṭa are merely indicated. In the gītakas the kriyās of tāla are most important, here kriyās are not used. Regarding melody too, mention has been merely made of the use of gāndhārī, madhyamā, pañcamī jātis in dhruvās and seven grāmarāgas in the sandhis (junctures) of the drama. From Abhinavabhāratī it is learnt that the tāla-based aṅgas of gītakas are transformed into pada-based ones and are applied to dhruvā.

It is clear from the above discussion that the connotation of the word 'dhruvā' is very wide. The original form and the modified form, i.e. gītakas, gītāṅgas and the particular dhruvās evolved from them, pada (text) — the basis of melody and tāla, the specific vṛtta (metre) in which the text is composed, the short-long sequence of letters, sung forms, the situations in which these forms are employed— all these are collectively referred to by the word 'dhruvā'. Dhruvā is the kind of sung text which is definitely bound by a specific metre, whose short-long sequence is fixed but whose text can vary according to the character and nature of the character and which can be rendered with tāla or without tāla.

The Structure of the Five Types of Dhruvās

The meaning, characteristics and structure of the five types of dhruvā are as follows—

Prāveśikī—The gāna which indicates, at the time of the entry of characters their nature, state of mind, feelings, etc. is praveśagāna—

> pātrasya praveśe bhāvaprakṛtyavasthānādisūcakaṁ yadgīyate
> tatpraveśagānam.[26]

The dhruvā which is constituted by praveśagāna is called prāveśikī. Thus the dhruvā endowed with several types of meaning and rasas which is sung at the time of the entry of characters is known as prāveśikī—

> nānārasārthasaṁyuktā nṛṇāṁ yā gīyate praveśe tu /
> prāveśikī tu nāmnā vijñeyā sā dhruvā tajjñaiḥ//[27]

i.e. that which enters the heart of the audience because it is endowed with various meanings and rasas— the dhruvā with this purpose is

[26] Ibid., Ch. 6, A.B., p. 270.
[27] Ibid., 32, 311.

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prāveśikī.

nānā rasā bhāvā arthāśca vibhāvādayaḥ teṣāṁ yuktaḥ sāmājikānāṁ hṛdayeṣu praveśo yayeti prayojanam.[28]

Ākṣepikī— That gāna which brings about a change (ākṣepa) in the rasa has been called ākṣepagāna—

rasāntaropakṣepārthamākṣepagānam.[29]

The dhruvā which consists of ākṣepagāna is called ākṣepikī. 'Ākṣepa' means changing the order. E.g. suddenly bringing in vīra rasa in a situation of karuṇarasa. Bharata has defined it as follows—

kramamullaṅghya vidhijñaiḥ kriyate yā drutalayena nāṭyavidhau/
ākṣepikī dhruvāsau drutā sthitā vāpi vijñeya//[30]

The ākṣepikī which violates the order and brings in an extraneous rasa in the place of the original rasa is of two types— drutā and vilambitā. By a change in order the mind either becomes excited or calmed. If it should become excited drutā dhruvā is employed, if it is to be calmed vilambitā dhruvā is used—

tatrākṣipyamāṇarasasya dīptatayā drutā... vīrarasasyākṣepyasya tu rasasya māsṛṇye sthiteti vilambitā.[31]

Abhinava has explained these with the help of examples. For drutā he gives the example of Udāttarāghava in which, in a love situation involving Rāma, suddenly Rāvaṇa enters in a fierce mood uttering the following words—

are tāpasa sthiro bhava / kvedānīṁ gamyate /
svasurnama parābhavaprasava ekadattavyatha /
(kharaprabhṛtibandhavodvalanavātasandhukṣitaḥ /
taveha vidalībhavattanusamuccalacchoṇitakṣarācchuritavakṣasaḥ
praśametu kopānalaḥ //)

Here since the original rasa śṛṅgāra is suddenly contrasted by its opposite rasa, raudra, the ākṣepikī dhruvā is sung. Because of excitation it is sung in druta laya and is hence drutā ākṣepikī.

The second example is from the drama Veṇīsaṁhāra. Here Aśvatthāmā is immersed in the martial atmosphere of war, wishes to see his father

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[28] Ibid., A.B., p. 360.
[29] Ibid., Ch. 6, A.B., p. 270.
[30] Ibid., 32, 313.
[31] Ibid., A.B., p. 360-61.

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Droṇa defeat the enemies by his valour. Suddenly from back-stage comes an announcement of Droṇa's death in the voice of his charioteer 'kuto'dyāpi te tātaḥ', bringing in karuṇa rasa. Here since the vīra rasa is suppressed and karuṇa rasa is brought in, the dhruvā is sung in vilambita laya. Hence it is vilambitā ākṣepikī.[32]

The states of mind (emotions) related to rasa are of two kinds — ātmastha (within oneself) and parastha (within another). Those which are manifested in the concerned person himself are called ātmastha. If the effect on a person of feelings manifested in another is shown they are parastha, e.g. — suffering from the loss of Sītā Rāma's tears are ātmastha but Lakṣmaṇa's are parastha. In depicting bhāvas (emotions) of the ātmastha and parastha kinds based on karuṇa rasa, drutā ākṣepikī is employed and in scenes of death and destruction the sthitā ākṣepikī is used.[33]

Naiṣkrāmikī— The gāna performed at the time of the exit of characters from the stage is niṣkrāmagāna. The dhruvā concerned with this type of gāna is naiṣkrāmikī. At the end of an act, during the exit of characters this dhruvā is employed—

aṅkānte niṣkramaṇe pātrāṇāṁ gīyate prayogeṣu/
niṣkrāmopagataguṇāṁ vidyānnaiṣkrāmikīṁ tāṁ tu//[34]

According to Abhinava even within an act during exit this dhruvā is used.[35]

Prāsādikī — The gāna which is employed for the purpose of presenting before the audience the state of mind of the character who has entered is called prasādagāna.

praviṣṭasyāntargatāṁ cittavṛttiṁ sāmājikānprati prasādayituṁ prathayituṁ prasādagānam.[36]

The dhruvā connected with this is prāsādikī. According to Bharata—

yā ca rasāntaramupagatamākṣepavaśāt kṛtaṁ prasādayati/
rāgaprasādajananīṁ vidyāt prāsādikīṁ tāṁ tu//[37]

When there is a change of rasa due to any disturbance that which softens the mood, in other words which calms the mind of the audience,

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[32] Ibid.
[33] N.S., 32, 317 and A.B. on it.
[34] Ibid., 32, 312.
[35] Ibid., A.B. p. 360.
[36] Ibid., Ch. 6, A.B., p. 270.
[37] Ibid., 32, 314.

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is called prāsādikī. The following statement of Abhinava is relevant here—

> kāvyagatenotkarṣeṇa rāgaprasādasya jātyaṁśakagītivarṇālaṅkārasya saubhāgyakṛtasya sāmājikahṛdayaṁ tanmayībhāvāpattiyogyatāmātmano jananamiti gītiśobhayā vā prasādayojanaḥ.[38]

i.e. through the excellence of poetry, by presenting rāga i.e. jāti, aṁśa, gīti, varṇa, alaṅkāra, the entire melodic aspect, it engrosses the heart of the spectator or by the sheer beauty of song it gives pleasure (prasādana). After the bringing in of a different rasa through ākṣepikī, this dhruvā has to be used, only then does the change in rasa become patent. Hence Abhinavagupta has clearly said—

> iyam hi prāveśikyākṣepikyā anantaramavaśyaprayojyā bhavati.[39]

Prāsādikī is also called 'āvasānikī'. It's avasāya or avasāna i.e. culmination takes place definitely in rasa hence it is called āvasānikī—

> avasāyo'vasānaṁ niścayo rasaḥ. tatprayojanamasyetyāvasānikī.[40]

This is a rasa-culminating dhruvā—

> evaṁ cāvasāniko rasavṛttiniścayakṛdbhavati.[41]

The term used by Bharata in this context is āvasānikī which Abhinava equates with prāsādikī.

The general rule regarding the metres used is that in this dhruvā, varṇavṛttas with 6-14 syllables in every foot (gāyatrī, uṣṇik, anuṣṭup, bṛhatī, paṅkti, triṣṭup, jagatī, atijagatī and śakvarī) or mātrāvṛttas with 14-25 mātrās in every foot should be employed. Only those vṛttas are suitable in which the number of syllables or mātrās is not too small since, for the expression of rasa, the description of vibhāva, anubhāva, etc. is indispensable and this is not possible in too small vṛttas. But unnecessary elaboration is also harmful to the delineation of rasa—

> tena uṣṇiganuṣṭubbṛhatīpaṅktitriṣṭubjagatyatijagatīśakvarīcchandaḥpramāṇena vānaikakena dvābhyāṁ tribhiścaturbhiradhikairvā prāsādikī kāryā. alpīyo'kṣare cchandasi na vibhāvānubhāvābhyāṁ sphuṭanirūpaṇā.[42]

In entreaty, reminiscence, joy, prayer, love and wonderment prāsādikī based on madhya laya is prescribed. Since delicate feelings

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[38] Ibid., A.B., p. 361.
[39] Ibid.
[40] Ibid., p. 298.
[41] Ibid., p. 299.
[42] Ibid.

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are involved in śṛṅgāra and hāsya, prāsādikī becomes of the form of khañjaka and narkuṭa dhruvās. Prāsādikī is generally employed for superior nature.

Antarā — The contextual sense of 'antara' is gait or walking about. The gāna performed on such occasions is called āntaragāna—

> antaramiti gatiparikramaṇanirūpaṇādiravasaraḥ. tatra yadgīyate tadāntaraṁ gānam.[43]

The dhruvā concerned with āntaragāna is antarā. Bharata has stated its specific purpose—

> viṣaṇṇe mūrcchite bhrānte vastrābharaṇasaṁyame/
> doṣapracchādanā yā ca gīyate sāntarā dhruvā//[44]

In situations of sorrow, unconsciousness, delirium, adjusting dress and ornaments and to conceal flaws, the dhruvā employed is antarā. Antara also means 'in between'. Thus, in an intermediate state, between two rasas, where there is no specific rasa but the continuation of the previous rasa or the introduction of the forthcoming rasa, this dhruvā is used and since it comes between two rasa situations, it is called antarā—

> antare chidre gīyate ityantarā dhruvā tatra ca prāktanaṁ bhāvi vā rasasvarūpamanuvṛttamityavaśyaṁ drutamadhyavilambitānyatamena bhāvyam.[45]

Its purpose is merely to conceal flaws such as the actor getting tired, fainting, adjusting his dress, ornaments, etc. not to present any rasa or to heighten any situation. Hence it does not consist of meaningful words but of meaningless syllables—

> kevalaṁ chidrācchādanamātraprayojanāyāmasyāṁ na sārthakapadakadambayojanamupagītiśuṣkākṣaraireveyaṁ . . . nāṭyadharma prāyeyam.[46]

Hence it is a nāṭyadharmī (stylised) dhruvā.[47]

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[43] Ibid., Ch. 6, A.B., p. 270.
[44] Ibid., 32, 315.
[45] Ibid., A.B., p. 361.
[46] Ibid.
[47] Naṭya is considered to consist of two types of abhinaya (representation)— (1) Lokadharmī— which is possible in common life also and (2) Nāṭyadharmī — that which is not found in common life but which has to be employed due to the contingencies of dramatic presentation, e.g. — the employment of soliloquies or asides to show the mental states of characters in specific situations even in the presence of other characters by merely turning aside and speaking. It is understood that nobody else can hear except the speaker and the audience.

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Apart from these, when the actor exits due to physical affliction or anger, the time taken to arrange for another actor is filled out by this dhruvā sung in fast tempo—

śarīravyasane roṣe punaḥsandhānakarmaṇi/
sānubandhā budhaiḥ kāryā gītajñairantarā dhruvā//[48]

Abhinava makes this clear—

sānubandheti drutalayetyarthaḥ . . . .. śarīravyasanavaśād
roṣavaśadvā yadā naṭo'pasarpati tadā tatsthāne'nyasya
tadbhūmikāyāṁ dvitīyasya yojanaṁ tvasyāḥ kartavyam.[49]

The Varieties of the Five Types of Dhruvās

Each of the dhruvās, prāveśikī, etc. has six varieties— śīrṣakā, uddhatā, anubaddhā, vilambitā, aḍḍitā and apakṛṣṭā or avakṛṣṭā—

śīrṣakā coddhatā caiva hyanubaddhā vilambitā/
aḍḍitā cāpakṛṣṭā ca ṣaṭprakārā dhruvā smṛtā//[50]

Śirṣakā—Because it is in the place of the head, it is called śīrṣakā— "śirasthānīyametaddhi yasmāt tasmāttu śīrṣakā."[51] Abhinavagupta has explained the importance of śīrṣakā in the commentary on this—

tatrottamaprakṛtiḥ prādhānyena pravartamānā hi śīrṣakā uttamasamāśrayo hi rasabhāvādiranantaparijanādigatacittavṛtyantarjīvitakalpaḥ. atos'ya śira iti vyapadeśaḥ. śirasthānīyaṁ pradhānaṁ bhavati.[52]

'Pradhāna' (primary) means in the place of the head and since it is employed in superior characters it is called śīrṣakā. It is in the place of the head because the rasa, bhāva, etc. of the superior character is like the life breath of the mental dispositions of other innumerable followers.

Uddhatā— That which is forceful (uddhata) is uddhatā. In this activities such as going, coming, and circling are prominent, hence it is called uddhatā—

uddhatā tūddhatā yasmāt tasmāt jñeyā dhruvā budhaiḥ/[53]
ceṣṭitaprādhānyenoddhatasaṅgatā.[54]
gamāgamabhramaṇādiprādhānyāt.[55]

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[48] Ibid., 32, 326.
[49] Ibid., A.B., 364.
[50] Ibid., 32, 329.
[51] Ibid., 32, 330.
[52] Ibid., A.B., p. 365.
[53] Ibid., 32, 330.
[54] Ibid., A.B., p. 365.
[55] Ibid.

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Another view is that it is uddhatā because its subject matter is forceful such as vīra and raudra. Abhinava points out— 'anye tu vīraraudraviṣayeyamityāhuḥ'.[56] Śīrṣakā and uddhatā are employed in superior personalities such as a god or king.

Anubaddhā— 'Anubaddha' means bound. This dhruvā binds together yati, laya, instrument playing, rests in the text, the short-long order in vṛttas, gīti and pada, hence it is called anubaddhā. In other words these are well-bound and mutually cohere in this dhruvā, hence it is called anubaddhā. The definition according to Bharata is—

yatiṁ layaṁ vādyagatiṁ padaṁ varṇān svarākṣaram/
anubandhāti yatraivamanubaddhā bhavettu sā//[57]

By the propriety of performance, through the poet, the producer of the drama, varṇakavi (probably the song-writer), singer, actor etc. the elements from yati to akṣara are bound together, this is also why it is called anubaddhā—

yasyāṁ dhruvāyāmevamiti prayogaucityena kavirnāṭyācāryo
varṇakavirgātā naṭo vā yatrānubadhnāti sā dhruvā anubaddhā.[58]

This dhruvā suggests the entire gamut of bhāvas — vibhāva, anubhāva, vyabhicārī, etc.—

samastavibhāvānubhāvavyabhicārisampadaṁ sūcayatyanubaddhā.[59]

Vilambitā— Bharata calls this sthitā, vilambitā, druta-vilambitā, etc. The dhruvā which through its druta and vilambita laya follows the norms of rasa, etc. pertaining to drama is called drutavilambitā.

nāṭye tvaritasañcārā nāṭyadharmamanuvratā/
savilambitasañcārā bhaved drutavilambitā//[60]

According to Abhinava, drutavilambitā carries the gāna-prayoga far and completes the kāvya and this completion is done through the nature of the character or the gestures relating to rasa and bhāva. In the commentary the reading is 'gānaprayogamapanayantī.'[61] Accordingly by taking the gānaprayoga away, Abhinava seems to suggest that there is less of music and more of vācika, āṅgika. But in dhruvās there is primacy of melody and the music complements the nature and gestures of

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[56] Ibid.
[57] Ibid., 32, 331.
[58] Ibid., A.B., p. 366.
[59] Ibid., p. 365.
[60] Ibid., 32, 333.
[61] Ibid., A.B., p. 365.

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the characters. Therefore it is likely that the reading is 'gānaprayogamupanayantīm'. The meaning then would be, by 'heightening the mood through music'.

By varying the laya from druta to vilambita, this indicates the mental dispositions and activities of superior, middling and inferior natures—

adhamamadhyamanīcairityādisthitā tu bhinnāṁ prakṛticittavṛttiṁ
bhinnaṁ ca tadgataṁ ceṣṭitaṁ sūcayati drutavilambitā.[62]

In the case of characters of middling nature it is used only at the time of entry. Sthitā and aḍḍitā are prohibited in inferior natures.

Aḍḍitā — That in which śṛṅgāra rasa is present in an intensified form and through which the mind reaches a happy state is aḍḍitā.

aḍḍitā tūtkaṭaguṇā śṛṅgārarasasambhavā/
yasmātsthāne prasannā ca tasmādeṣāḍḍitā smṛtā//[63]

This dhruvā brings a sudden transformation of the mood and expands the mind according to the rasa.

sapekṣa(kṣepa)bhāvarūpaṁ saṁvidvikāsasundaraṁ rasamāśrayatyaḍḍitā.[64]

From this it is clear that it is related to śṛṅgāra rasa and to hāsya and adbhuta as well. Śṛṅgāra rasa has been described as 'ujjvalaveṣātmaka' (of bright appearance) and 'śuci' (pure) which are the qualities of a superior nature, hence the use of aḍḍitā is prohibited in inferior natures. It is used for gods, kings, courtesans, apsarās (celestial dancing girls) and women of high birth—

divyapārthivaveśyānāṁ strīṇāṁ yojyā tathāḍḍitā.[65]

All these are the substrata of superior nature or śṛṅgāra rasa hence aḍḍitā is used in them.

Avakṛṣṭā — The reading in Abhinavabhāratī is mostly apakṛṣṭā though at some places avakṛṣṭā is also there but there is no basic difference in their meaning. This has been considered to be the exact opposite of aḍḍitā since aḍḍitā is expressive of śṛṅgāra and avakṛṣṭā of karuṇa rasa. In portraying feelings of karuṇa (pathos) there is dragging down (karṣaṇa) hence it is called avakṛṣṭā—

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[62] Ibid.
[63] Ibid., 32, 334.
[64] A.B. on 32, 329, p. 365.
[65] Ibid., 32, 338.

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anyabhāveṣu kṛṣṭā ca kṛṣṭahetuṣu gīyate/
yasmāt kāruṇyasaṁyuktā hyavakṛṣṭā bhavettataḥ//[66]

Abhinava has explained karṣaṇa (dragging out) figuratively—

kāruṇye samyagyuktā ucitā prakṛṣṭā yasmāt kṛṣṭamutthānaṁ kṛtvā gīyate... karmaṇi cittavṛttyavasādarūpe mānthāryakāraṇeṣu bhāveṣu vipralambhabhayānakādiṣu vyabhicāribhūteṣu nirvedaglāniśamacintāprabhṛtiṣu.[67]

i.e. since it is filled with karuṇa there is dragging out. In rasas such as vipralambha śṛṅgāra (love in separation) and bhayānaka (terrible) and in vyabhicārī bhāvas (transient feelings) such as nirveda (complete indifference) glāni (langour), śama (quietude) and cintā (worry) there is an air of gloom causing a feeling of slowness. Since in slow movement there is dragging, hence the dhruvā filled with karuṇa rasa is called avakṛṣṭā. It is used at the time of death of superior natures such as kings, middling characters such as courtesans as well as in inferior characters and women—

kuryānnīce mṛte caiva tvanubandhaṁ layāśrayam/
strīṇāṁ rājanyavai(ve)syānāmapakṛṣṭāṁ tathaiva ca // [68]

Drutā— Among the 6 varieties mentioned above, drutā is not mentioned. But the dhruvā metres for which Bharata gives definitions and examples are divided into two classes— those of vilambitā and those of drutā. From this it is clear that two broad divisions of dhruvā were made on the basis of laya and drutā was also given importance. Perhaps the 2 classes have been made in drutavilambitā on the basis of laya.

The Distinction between Metres for Recitation and Metres for Song

In Sanskṛta metrics, metres have been divided into classes such as sama, ardhasama and viṣama. Bharata has computed the number of metres with 6-26 letters in every foot as 13,42,17,726. But all these are never used in poetry or song. In metres suitable to poetry recitative facility is the main quality desired and in those employed in song apart from this, singability is required and also the metre should harmonise with tāla. Even if the metre is not suitable for recitation, this deficiency can be removed by the excellence of tāla and melodic organisation. Hence Bharata has said—

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[66] Ibid., 32, 335.
[67] Ibid., A.B., p. 367.
[68] Ibid., 32, 341.

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santyanyānyapi vṛttāni yānyuktānīha piṇḍaśaḥ /
na ca tāni prayojyāni hataśobhāni tāni hi //
yānyatra pratiṣiddhāni gītake tāni yojayet /
dhruvāyoge tu vakṣyāmi teṣāmeva vikalpanam //[69]

According to this metres which are not beautiful are not used in poetry but in 'gītakas' they are used. Abhinava explains it as follows—

nanu hataśobhānīti cet kathaṁ prayojyānītyāha yānyatra pratiṣiddhanīti gītaṁ pāṭhyamānatvābhāvāt na vṛttagatā śravyatāpekṣate kevalaṁ tālayojanārthasāmyamavaśyakartavyamiti mātrāṇām varṇānām niyamastatrāśrīyate.[70]

i.e. because of the absence of recitativeness in song, here the euphony peculiar to metres is not looked for, merely amenability to tāla is required and hence mātrās and syllables are regulated. The purport is that when a vṛtta is sung it is not recitative, hence in singing the vṛtta is not projected as it is in recitation nor does one expect it to be projected thus but there should be concordance with the tāla arrangement and hence rules pertaining to syllables and mātrās are framed.

Bharata has used the word gītaka here to refer not to the gītakas such as madraka and vardhamāna but in a general sense. The word 'dhruvāyoge' means 'in association with dhruvās' as it is only in the context of dhruvās that vṛttas are used, not in the context of gītakas.

Elsewhere too Abhinava distinguishes between sung metres and recited metres—

bhagavate kṛta iti keṣāñciddoda(dha)katoda(ṭa)kādīnāṁ gīyamānatayā śobhātiśayo bhavati slokaḥ (?) sragdharādīnāṁ tu pāṭhena.[71]

Here he attributes the beauty of metres such as dodhaka and toṭaka to their recitability. In dodhaka there are 3 bhagaṇas and 2 gurus at the end and in toṭaka there are 4 sagaṇas, hence there is the repetition of gaṇas in them, Since sragdharā consists of magaṇa, ragaṇa, bhagaṇa, nagaṇa and 3 yagaṇas there is no repetition of gaṇas, there is not that repetitive rhythm in sragdharā which is there in the first two metres. Abhinava has pointed out the singability of dodhaka again while commenting on the dodhakavṛtta— 'mandaṁ mandaṁ dodhakena gīyamānaṁ vṛttaṁ dodhakam'.[72]

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[69] Ibid., 15, 193-94.
[70] Ibid., A.B., p. 287.
[71] Ibid., Ch. 14, A.B., p. 246.
[72] Ibid., Ch. 15, A.B., p. 257.

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Vṛttas are manifested only in recitation and not in music but in singing there should be compatibility with tāla, hence metres like dodhaka are suited to gāna and not sragdharā, etc. In comparison with sragdharā, etc. in dodhaka, etc. there is more musicality since they are easily harmonised with tāla. Hence the beauty of music has been spoken of in these and that of recitation in sragdharā, etc.

Vṛttas used in Dhruvās

Bharata has used the word 'jāti' to refer to the vṛttas used in dhruvās. The reason seems to be that they (jātis) are the source for the vṛttas used in dhruvās. Abhinava has interpreted 'jāti' in various places as source, cause, womb, prototype, etc. Even though these jātis have emerged from the chandas gāyatrī, etc. because of their being the basis for composing, according to need, new vṛttas in dhruvās, they are called jātis. Bharata has referred to the vṛttas mentioned in the Dhruvā chapter as 'jāti', though Abhinava has generally referred to them as vṛtta. The definitions and detailed description, with examples, of those vṛttas which are used in various dhruvās are available only in the Nāṭyaśāstra and Bharatabhāṣya. In the Nāṭyaśāstra, in the various dhruvās, about 110 vṛttas have been included by later experts on metrics among Sanskṛta vṛttas. It is difficult to understand why Bharata has separated these from the vṛttas described in the 14th and 15th chapters.

The grounds for distinguishing between vṛttas could be as follows—

1. Number of syllables: the number of syllables can be less or more.
2. Difference in gaṇa: vṛttas can be based on mātrā-gaṇas or varṇa-gaṇas.
3. Repetitive or non-repetitive gaṇas: gaṇas can be repeated or not.
4. Differences such as sama, ardhasama and viṣama: the feet can be equal or unequal in length.
5. Number of feet: the number of feet can be less or more.

None of these differences are found between vṛttas and dhruvā vṛttas. In both there are chandas of upto 26 syllables; there is only one mātrāvṛtta—vānavāsikā—in dhruvās and in vṛttas, two, vānavāsikā and āryā. Otherwise there are only varṇavṛttas; in both there are repetitive chandas such as toṭaka and mattaceṣṭita; in both mainly there are samavṛttas, among vṛttas some viṣama and ardhasama ones have also been listed but these are very few; in both there are only vṛttas with four feet. In the chapters on chanda and vṛtta there are in all 53

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samavṛttas and in the dhruvā chapter there are 111 vṛtta jātis of which only one is ardhasama and 8 viṣama vṛttas formed by augmenting. Nine vṛttas are common to both. A table is given below with their laghu-guru order and number of syllables.

NAME OF CHANDA	STRUCTURE	NUMBER OF SYLLABLES
1. Tanumadhyā	S S ||S S	6
2. Makarakaśīrṣā	| | ||S S	6
3. Bhramaramālā	S S | ||S S	7
4. Mattaceṣṭita	|S|S|S|S	8
5. Rathottara (rathoddhatā in the chanda chapter)[73]	S|S | | |S|S |S	11
6. Pramitākṣarā	| |S |S| | |S | |S	12
7. Toṭaka	| |S | | S ||S ||S	12
8. Vaṁśapatrapatita	S | |S | S || |S ||||||S	17
9. Āmoda (madraka in the chanda chapter)	S ||S |S |||S |S |||S|S|||S	22

Probably, even before Bharata there was a tradition in which some vṛttas were used in the pāṭhyāṁśa (recitative portion) and some in the geyāṁśa (sung portion) and some in both. Thus following the same tradition Bharata put forward the lakṣaṇas based on practice. If there is a logical reason for keeping vṛttas and the chandas of dhruvā apart, it is not known.

We give below a table of the vṛttas given in the dhruvā chapter which Bharata has referred to as jāti, along with their structures. They have been divided into two classes. Vṛttas no. 1-52 belong to vilambitā dhruvās and 53-83 belong to drutā dhruvās. Nos. 84-92 have resulted from augmentation, 93-100 are śīrṣaka varieties, 101-108 are narkuṭa vṛttas and 109-111 are khañjaka vṛttas.

(a) Vilambitā or Sthitā class.

(1) Jātis of Prāsādikī

NAME OF JĀTI	LAGHU-GURU ORDER	NO. OF SYLLABLES	CHANDA CLASS
1. Śrī	S S	2	Atyuktā
2. Vidyut	S |S	3	Madhyā

[73] In Dhruvā chapter also Abhinava calls it rathoddhati.

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3. Dhṛti	|S S	3	Madhyā
4. Rajanī	| | S	3	"
5. Pratiṣṭha	S | S S	4	Pratiṣṭhā
6. Supratiṣṭhā	S | | S	4	"
7. Bhramarī	| | S S	4	"
8. Jayā	|S |S	4	"
9. Vijayā	SS |S	4	"
10. Vidyudbhāntā	SS SS S	5	Supratiṣṭhā
11. Bhūtalatanvī	S | |S S	5	"
12. Kamalamukhī	| | | | S	5	"
13. Vāgurā	S |S | S	5	"
14. Śikhā	|S |S S	5	"
15. Ghanapaṅkti	| |S S S	5	"
16. Tanumadhyā	SS | | S S	6	Gāyatrī
17. Mālinī	S | |S | S	6	"
18. Makarakaśīrṣā	| | | |S S	6	"
19. Vimalā	| |S |S S	6	"
20. Vīcī or Vīthikā	SS S | | S	6	"
21. Girā	| | |S |S	6	"
22. Jalā	SS |S |S	6	"
23. Sunandā	SS S |S S	6	"
24. Sulalitā	S | |S S S	6	"
25. Nalinī	| |S | |S	6	"
26. Paṅkti	S SS | |S	6	"
27. Nīlatoyā	S |SS S S	6	"
28. Capalā, Drutagati	| | | | | |S	7	Uṣṇik
29. Tanvī (Tanu)[74]	| |S |S |S	7	"
30. Kāminī or Śikhā	S |S |S |S	7	"
31. Bhramaramālā (Ṣaṭpadikā)	SS | | |S S	7	"
32. Bhogavatī	S | |S | |S	7	"
33. Madhukarikā	SS | | | |S	7	"
34. Subhadrā (Manojñā)	|S |S |S S	7	"
35. Mattā or Kusumavatī	| | | |S S S	7	"
36. Citrā (Muditā)	|S S | |S S	7	"
37. Manojñā (Prakāśī)	| | |S |S S	7	"

[74] In the above table the words given in parentheses are given according to Abhinavabhāratī.

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38. Vilambitā (is like Subhadrā)	I S I S I S S	7	Uṣṇik
39. Dīptā	I I S S I S S	7	"
40. Cañcalagati	S I I I S I S	7	"

(2) Jātis of Prāveśikī

(i) Used for Women of Superior, Middling Natures.

41. Vimalajalā (Amalāmbu)	I I S I I I I S	8	Anuṣṭup
42. Lalitā	I I I I S I I S	8	"
43. Mahī (Dharaṇī)	I I I I I S I S	8	"
44. Madhukarikā	I I I I I I S S	8	"
45. Nalinī (like Lalitā)	I I I I S I I S	8	"
46. Nadī	S I I I I I I S	8	"

(ii) Used in Inferior Natures.

47. Rucirā	S S I S I I I S S	9	Bṛhatī
48. Pramitā	I I S I S I I I S S	10	Paṅkti
49. Vigataśokā (Viśokā)	I I I I I S I I I S S	11	Triṣṭup
50. Viślokā	S S I S I I I S I I S	11	"
51. Lalitā	S S I S I I I S I S I S	12	Jagatī
52. Manovatī	I I S I S I I I S I S I S	13	Atijagatī

(b) Drutā Class.

(1) Jātis of Prāveśikī.

(i) Used in Superior Natures — In this, speaking of the 8 classes of dhruvās from jagatī to atidhṛti, Bharata prescribes that, in the beginning, dodhaka should be used and the rest should be filled up by hrasva (short syllables)—:

mukhe tu dodhakaṁ kṛtvā śeṣaṁ hrasvaistu yojayet/[75]

Commenting on this Abhinava has said that in these dhruvās, in the first foot dodhaka should be used and in the remaining three feet as many laghus should be used as complete the mātrās of dodhaka.[76] The purport of Abhinava's statement is not clear since dodhaka consists of 11 syllables arranged thus — S I I S I I S I I S S. The number of mātrās is 16. The eight vṛttas of superior natures, jagatī to atidhṛti, are chandas of 12 to 19 syllables, all of which, excepting one, have 22 mātrās which far exceed dodhaka's. Hence it is difficult to understand how dodhaka is

[75] N.S., 32, 159.
[76] Ibid., A.B., p. 324.

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to be used in their first foot and enough laghus to complete dodhaka in the remaining feet. And it is also not clear where jagatī, etc. are to be employed. Abhinava has also said that, according to a different view, in the remaining pādas as many laghus should be included as there are in the pādas of jagatī, etc.[77] In other words the number of laghus equal to the total mātrās of a pāda of the jāti concerned should be arranged in each of the three pādas of the jāti in which drutā has to be employed. According to Abhinava this is a general rule pertaining to dhruvās and included in the special role are the chandas from jagatī to atidhṛti, i.e. chandas of 13-19 akṣaras.

In connection with these eight jātis, we gather from various contents in Abhinavabhāratī, that, when superior characters such as gods and kings are described in similes such as sura, gaja and haṁsa, these jātis are used. And the jātis derived from these are employed in superior, middling and inferior characters.

53. Vikrāntā	S S S S S S S S S I I S	12	Jagatī
54. Madanavatī	S S S S S S S S I I I I S	13	Atijagatī
55. Vimalagati	S S S S S I I S S I I I I S	14	Śakvarī
56. Bhūtalatanvī	S I I S S S I I S S I I I I S	15	Atiśakvarī
57. Sukumārā	S I I S I I S I I S S I I I I S	16	Aṣṭi
58. Mālā	I I I I S I I S I I S S I I I I S	17	Atyaṣṭi
59. Skhalitavikramā	I I S S I I S S S I I S S I I I I S	18	Dhṛti
60. Capalā	I I I I S I I S I I I I S I I I I S	18	"
61. Mukhacapalā[78]	I I I I S I I I I I I S I I I I I I S	19	Atidhṛti

(ii) Used in Inferior Characters.

62. Kanakalatā	S S S S I I I I S S S	11	Triṣṭup
63. Kanakalatā ākṣiptikā	S S I I I I S S S	9	Bṛhatī
64. Śaśilekhā	I I I I S I I S S	9	"
65. Avicalitā	I I I I I S I S S	9	"
66. Maṇiguṇanikarakṛtā	I I I I I I I I S	9	"
67. Siṁhākrāntā	S S S S I I I I S	9	"
68. Suradayitā	S I I S S I I I I S	10	Paṅkti
69. Kumudinī	S S S I I I I I I S	10	"
70. Dodhakavat[79]	S I I S I I S I I S	10	"

[77] Ibid.

[78] According to Bharata and Abhinava, from vikrāntā to mukhacapalā there should only be 8 jātis. However there are 9. Abhinavabhāratī does not mention vimalagati.

[79] In dodhaka, there are 2 gurus at the end, here there is only one. Probably that is why the name 'dodhakavat' (similar to dodhaka) has been given.

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71. Uddhatā	SSS | | S | | SS	10	Paṅkti
72. Paṅktirathā	S | |SS S | |SS	10	"
73. Vipulabhujā	| | | | S | |S SS	10	"
74. Capalagati	SS | | | | || |S	11	Triṣṭup
75. Kamaladalākṣī (Kamalākṣī)	| | | |SS | | | |S	11	"
76. Drutapādagati (Drutagā)	| | | |S | |S | |S	11	"
77. Mukhacapalā	| | | |SS | | ||S	11	"
78. Vimalā	| |SSSS | | ||S	11	"
79. Rucirā	S | |SS | | | |S S	11	"
80. Aparavaktrā	| | | | | |S |S |S	11	"
81. Kamalalocanā	| | | | | | | |S | |SS	13	Atijagatī[80]
82. Aticapalā	| | | | | | | | | | |S	13	"
83. Madakalitā	| | | |S | | | | | |SS	13	"

(c) Vṛttas formed by augmenting.

Name	No. of syllables per foot
84. Pratiṣṭhā	4 + 5 + 6 + 7
85. Supratiṣṭhā[81]	5 + 6 + 7 + 8
86. Gāyatrī[82]	6 + 7 + 8 + 9
87. Uṣṇik	7 + 8 + 9 + 10
88. Anuṣṭup	8 + 9 + 10 + 11
89. Bṛhatī[83]	9 + 10 + 11 + 12
90. Paṅkti	10 + 11 + 12 + 13
91. Triṣṭup	11 + 12 + 13 + 14
92. Jagatī[84]	12 + 13 + 14 + 15

Bharata has prescribed that, of the above vṛttas, pratiṣṭhā to uṣṇik are tryaśra and the ones following are caturaśra.[85] In these vṛttas, the name of the chanda class indicated by the number of syllables in the first foot, is given to the vṛtta too. There are, of course, viṣama vṛttas in Sanskṛta, but here, variety has been brought in by increasing one-by-one the number of syllables in each foot, a feature not found in the viṣama vṛttas of Sanskṛta.

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[80] The class of kamalalocanā has been said to be jagatī. There are 12 syllables in jagatī and 13 in atijagatī. We have placed this in atijagatī in accordance with the number of syllables.

[81,82,83,84] In the examples for the above, the text being corrupt the total number of akṣaras do not conform to the prescription.

[85] N.S., 32, 230 and A.B. on it.

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(d) Śīrṣaka varieties.[86]

Śīrṣaka vṛttas are formed by 21-26 syllables. In all there are 7 1/2 gaṇas, of these, the first four gaṇas are even, odd or mixed four-mātrā gaṇas and the remaining three are merely groups of laghu syllables. The last half gaṇa is formed by a guru syllable. Yugma (even) is formed by a group of 2 gurus or 4 laghus, oja (odd) is formed possibly by a group of one guru and 2 laghus and by 2 laghus and 1 guru and misra (mixed) by a group of one laghu, one guru and one laghu.

Name of chanda	Laghu-guru order	No. of syllables	Class
93. Śyenī[87]	S I S I S I S S, I I I I I I I I I I I S	21	Kṛti (?)
94. Capalā	I I I I S I I S I I S S, I I I I I I I I S[88]	21	Prakṛti
95. Krauñca	S S S S S I I S S, I I I I I I I I I I I I S	22	(not available)
96. Puṣpasamṛddhā	S I I S S S I I S S, I I I I I I I I I I I I S	23	Vikṛti
97. Sambhrāntā	I I I I S S S I I S S, I I I I I I I I I I I I S	24	Saṅkṛti
98. Skhalitā	S I I S I I S I I S S, I I I I I I I I I I I I S	24	"
99. Mattākrīḍā or Vidyunmālā	S S S S S S S S, I I I I I I I I I I I I I I I S[89]	25	Abhikṛti
100. Vegavatī	I I I I S I I I I I I S S, I I I I I I I I I I I I S	26	Utkṛti

Excepting śyenī and capalā all the remaining vṛttas are found in later works on metrics in the same form. The point to be noted here is that all these vṛttas seem to be formed of 2 vṛttas and are all very long. We have inserted a comma in the laghu guru order to separate the two constituent vṛttas in each. We give below the names of the vṛttas which combine to form these vṛttas.

Śyenī	Siṁhalekhā + Aticapalā
Capalā	Kamalavilāsinī + Maṇiguṇanikara
Krauñca	Sundaralekhā + Aticapalā
Puṣpasamṛddhā	Paṅktirathā + Aticapalā
Sambhrāntā	Patitā + Aticapalā
Skhalitā	Dodhaka + Aticapalā
Mattākrīḍā	Vidyunmālā + (?)
Vegavatī	Madakalitā + Aticapalā

[86] According to Abhinava the prāsādikī and other dhruvā themselves, when used in superior characters, are called śīrṣakā.

[87] The class of śyenī has been said to be kṛti but the number of syllables is 21. In kṛti there are 20 syllables and in prakṛti 21. In śīrṣakās, in the beginning, there are 4 four-mātrā gaṇas but since in śyenī there are 3 laghus less, in the beginning there are 3 1/4 gaṇas.

[88] In capalā, instead of 7 1/2 gaṇas there are only 6 1/2.

[89] In this, instead of 7 1/2 there are 8 1/2 gaṇas.

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Of these, kamalavilāsinī, sundaralekhā and patitā are not mentioned in the Nāṭyaśāstra either among the vṛttas or dhruvās, the rest are found among dhruvās.

(e) Narkuṭa Vṛttas.[90]

Name of chanda	Laghu-guru order	No. of syllables	Class
101. Rathoṭtara	S I S I I I S I S I S	11	Triṣṭup
102. Budbudaka	I I I I S I S I S	9	Bṛhatī
103. Udgata	I I S I S I I I S I S S I S I S	16	Aṣṭi
104. Vaṁśapatrapatita	S I I S I S I I I S I I I I I I I S[91]	17	Atidhṛti (?)
105. Pramitākṣarā	I I S I S I I I S I I S	12	(not given)
106. Dhvajinī	I I S I S I I I S S, S I I S I S I I I S S	10+11	

This is an ardhasamavṛtta in which, in the odd feet there are 10 syllables and in the even feet 11

107. Haṁsāsya	I I S S I S S I I S I S	12	Jagatī
108. Toṭaka	I I S I I S I I S I I S	12	"

(f) Khañjaka Vṛttas[92]

109. Āmoda[93]	S I I S I S I I I S I S I I I S I S I I I S	22	Ākṛti
110. Bhāvinī	S I S I S I S I S	9	
111. Mattaceṣṭita	I S I S I S I S	8	

The Dhruvāvṛttas of Bharatabhāṣya

In the dhruvā chapter of the Bharatabhāṣya some names are available which are not found in the Nāṭyaśāstra. Their laghu-guru order as well as tāla-related features have also been given. Probably the author intended to relate these dhruvā vṛttas to specific tālas. In these vṛttas here and there rāgas have also been prescribed. The new names found in the Bharatabhāṣya are as follows—

Prabhāvatī, Saṅgatā, Latikā, Dhārā, Mallaka, Utphulla, Chinnaka, Bhinnaka, Khaṇḍaka, Aṇḍika (Khaṇḍikā), Ghaṭa, Caturasra, Phadakkaka, Jambheṭikā (Jambhelikā), Kalikaka (Galitaka?), Tryaṁśa, Ullaṣanā and Pāñcālikā.

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[90] According to Abhinava, prāsādikī itself when used in superior characters is called śīrṣakā and when used in middling and inferior characters, is called narkuṭa-khañjaka (p. 355). Among these narkuṭa relates to the inferior. (p. 350).

[91] The laghu-guru order is not correctly given in the verse. We have given the structure on the basis of the example. Its class has been said to be atidhṛti whereas the class with 17 syllables is atyaṣṭi.

[92] See 90.

[93] Bharata has used other names like bhadraka, pramoda and Abhinava, besides, mentions the name modaka also.

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It should be noted that, of these, khaṇḍaka, khaṇḍikā, bhinnaka, galitaka, etc. are also found among the Prakṛta chandas of Vikramorvaśīyaṁ (Chando'nuśāsana, Hemacandra, ed. Śrī Velaṇakar, referred to in the preface under the heading 'Prakṛta'). Probably these vṛttas of Bharatabhāṣya belong to this Prakṛta-Apabhraṁśa tradition. We give below the definitions of two of the above vṛttas as examples—

gurudvayaṁ laghuścaiko gurureko laghudvayam/
gururante vibhaṅgāya viśeṣaḥ samudāhṛtaḥ//[94]
tisro'tha yatayaḥ kāryā virāmānte drutaistribhiḥ/
layo'ntaḥ narttakaḥ proktaḥ saumyā'tra dvipadī bhavet/
vijayārambhaharṣeṣu mattonmatta pramattake/[95]

Here the terms druta, virāmānta, guru, etc. are related to tāla. The special situations such as the gaining of victory, joy, etc. in which they are to be used, are also given. Rāga, laya, tāla, etc. have also been prescribed in the dhruvās—

vīreṣu kanakamālā yuddhoyoga parikrame/
ṭakkarāgeṇa dhruvā dhruvā drutalaye sadā//[96]
yojayet kumudinī rage mālavakaiśike/[97]
madhyamottamapātrāṇāṁ mālā yuddha samadyame/
ṭakkarāgeṇa gātavyā tathā caccatpuṭa catuṣṭaye//[98]

We have seen that Bharata's dhruvās are metrical in which there is a general mention of tāla but no prescription of specific tālas. Among deśī prabandhas some are built on metres and most are definitely composed in tālas. Nānyadeva's dhruvās are both metrical and set to definite tālas. By his time deśī prabandhas had developed sufficiently as indicated by the prabandha chapter of the Bharatabhāṣya and yet dhruvās have been separately described. The description of dhruvās mentioned by Bharata as found in Bharatabhāṣya follows Bharata. It is probable that the chinnaka and other dhruvās of Bharatabhāṣya represent a development between Bharata's dhruvās and deśī prabandhas and have been described according to musical practice.

By Bharata's time the Prakṛta tradition had begun to evolve as is clear from the use of Prakṛta dhruvās themselves but, as Śrī Velaṇakar has pointed out in his preface to Chando'nuśāsana, Prakṛta poetry of the Bhāṭa tradition had not yet developed completely, hence the vṛttas and dhruvās have been described according to the Sanskṛta tradition itself.

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[94] Bharata., p. 356, GOML, Madras Mss.
[95] Ibid., p. 360.
[96] Ibid., p. 330.
[97] Ibid., p. 333.
[98] Ibid., p. 340.

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But among Bharata's vṛttas and dhruvās, only 9 vṛttas are common, the rest are all different. From this it can be inferred that probably those vṛttas were used in dhruvās from which Prakṛta chandas developed or those which passed on from Sanskṛta into the classical tradition of Prakṛta.

It is not possible to reconcile the examples with the definitions of these new dhruvāvṛttas given in the Bharatabhāṣya since, sometimes the definition is not clear and sometimes the example. The text is extremely fragmented and corrupt, hence it is not possible to present the definition and example of any vṛtta completely.

Some Miscellaneous Facts About Dhruvā

The vṛttas of dhruvās are of three types —(1) consisting predominantly of guru syllables— these are used in avakṛṣṭā and vilambitā and their laya is vilambita (2) consisting predominantly of laghu syllables— they are used in drutā dhruvās and are of druta laya (3) consisting of both in almost equal measure. These are used in madhya laya

On the basis of the number of syllables vṛttas were said to be of two types—tryaśra and caturaśra. In tryaśra there are 5-9 syllables in every foot and in caturaśra there are 8-13 syllables in every foot. Based on these two types of vṛttas, dhruvās are also called tryaśra and caturaśra. In these tryaśra and caturaśra tālas are used respectively. In tryaśra the tāla ends with 5 gaṇas and in caturaśra with 8 gaṇas. Gaṇa means a section of 4 mātrās.

Generally, in tryaśrā, vilambitā and apakṛṣṭā dhruvās, vṛttas of the classes atyuktā, madhyā, pratiṣṭhā, supratiṣṭhā and gāyatrī are used in which there are, respectively, 2, 3, 4, 5 and 6 syllables per foot. Thus in the tryaśra prāsādikī the 7-10 syllabled uṣṇik, anuṣṭup, bṛhatī and paṅkti are used; in prāveśikī the 8-9-12 syllabled anuṣṭup, bṛhatī, jagatī etc., the 20 syllabled kṛti and also vilambitā, dhrutā, capalā and udgatā vṛttas; in uddhatā the 10-14 syllabled paṅkti, triṣṭup, jagatī, atijagatī and śakvarī vṛtta classes are used.

In the vilambitā dhruvās, for completing the tāla mātrās it is the long syllable which is elongated and not the short. In drutā dhruvās, because of the profusion of syllables they are contracted (grāsa) by means of the melody, i.e. in a kalā of tāla more than 1 akṣara are used.

From the point of view of tāla, wherever there is a shortfall or excess of mātrās it can be removed by extension or by reduction. This is the reason why, in sung verses, even though there may not be a fixed metre, the tāla by its own chanda removes the lack of chanda or laya in the text. There the chanda of tāla dominates over the chanda of the text.

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The dhruvās prāsādikī, etc. are called śīrṣaka in superior natures and khañjaka-narkuṭa in middling and inferior natures. Śīrṣaka has been presented in three forms— a variety of dhruvā, an aṅga (limb) of dhruvā and a class of vṛtta.

Dhruvās are based on samavṛttas. Of the 8 vṛttas of narkuṭa, dhvajinī is the only ardhasama vṛtta and the 8 vṛttas formed by augmentation (vardhamānatā) are viṣama vṛttas in which all four feet are unequal.

Dhruvās are composed in accordance with the meaning, place, time, season, nature, feeling, gender, and gait and this is the task of the poet or dramatist. Dhruvās have five nimittas (bases)— jāti, sthāna, prakāra, pramāṇa and nāma. Jāti is the number of syllables of the vṛtta. Sthāna refers to the character who is involved in the meaning of the dhruvā and around whom the rasa, bhāva are centred. Since the meaning is to be located in a character, by transfer sthāna refers to the character. The sama, ardhasama and viṣama varieties amount to prakāra. The ṣaṭkala (six-kalā) and aṣṭakala (eight-kalā) based on dvikala tālas constitute pramāṇa. Prāveśikī, Prāsādikī, etc. are nāma (names).

The use of a dhruvā which hinders the prevailing rasa is prohibited. Hence when a character enters either singing or weeping, in a state of agitation, excitement or wonder or is being sent by some one the prāveśikī dhruvā is not sung because these are sudden situations and the communication of the mood would be hindered by the dhruvā. Such entries are devoid of dhruvā, 'adhruvā praveśa.' The purpose of a prāveśikī dhruvā is to convey to the spectators the state of mind of the character while entering.

In dhruvās everything is said, not plainly, but through similes. The similes should suit the nature of the characters, e.g. superior characters such as gods and kings are compared to the sun-moon-wind which have the qualities of valour, delightfulness and speed; daityas rākṣasas (demons) to terrible, massive clouds, mountains and seas; siddhas-gandharvas (types of demi-gods) to planets, stars, etc.; celestial women to lightening, meteors, rays; yakṣas to savage beasts such as bison, boar and lion. Stationary objects should be compared to inanimate objects, lively natures to dynamic beings and the similes should be suitable to the feelings of joy and sorrow.

The dhruvās should be in accordance with the gait of varied beings. e.g. for elephants, horses, deer, palanquins, aeroplanes, etc. a text consisting of laghu gaṇas and drutā dhruvā are suitable; for lion, stork, monkey, swan, etc. a text consisting of guru syllables and vilambitā dhruvā. According to the gait to be shown, the puṣkara (drum) should be played.

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References are available of the allocation of specific chandas to specific situations; Nānyadeva prescribes pratiṣṭhā in the presence of the beloved.

Generally the Śaurasenī language is used in dhruvās. But in narkuṭa Māgadhī is used; for gods, kings, etc. Sanskṛta and for ordinary people semi-Sanskṛta is used.

In dhruvās rāgas born of gāndhārī, madhyamā and pañcamī jātis are employed. Nānyadeva has also mentioned particular rāgas e.g. in pratiṣṭhā and vīthikā mālavakaiśika, in tanumadhyā pañcamabhāṣā, in jalā mālavapañcama, in sunandā kakubha, in nadī hiṇḍola, in kanakamālā and śaśāṅkalalita ṭakka.

Gītis such as Māgadhī are also used but the repetition of words is according to the meaning i.e. words are not broken in such a way that the meaning is lost.

The three types of grahas are used — in superior natures kanīyasī graha, in middling natures sannipāta graha and in inferior natures ākāśa graha. In these, respectively, by an indication of the index finger, by a striking of both the hands and by an indication in space, the bhāṇḍavādya (drum playing) commences. In kanīyasī the drum playing begins with the singing, in sannipāta with the kalā of the first foot, and in ākāśa before the commencement of singing, hence these three respectively correspond to the sama, atīta and anāgata grahas of tāla.

Gentle dhruvas should be performed for the forenoon , bright ones for noon, sad ones for the afternoon and pathetic ones for the evening.

Even after this study of dhruvās (based on texts) some questions remain unanswered. They have been given here so that future research on dhruvā can find answers to them.

1. What is the basis for the distinction between the chandas of the chanda chapter and the vṛttas of dhruvā ? and, in this connection, what is the meaning of Bharata's 'hataśobhāni'?
2. Is there any relation between chanda and 'chandaka'?
3. Is there any relation between the ancient chanda singing and dhruvā singing?
4. A well-reasoned rule has been made that drutā dhruvā should be made up of laghu syllables and vilambitā of guru syllables. But this is seen only in a few of the vṛttas given in the dhruvā chapter. Why is this and what is the significance of this rule?
5. The rules regarding the number of syllables in tryaśra and caturaśra and laghu-guru order do not seem to accord with the examples of vṛttas given in Nāṭyaśāstra. Then what is the purpose of this rule?

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6. Because of the repetitiveness of mātrāvṛttas singing is more easy in them and yet, why have they not been used in dhruvās?
7. What is the mutual relationship between tryaśra-caturaśra tāla, tryaśra-caturaśra vṛtta and tryaśra-caturaśra dhruvā in dhruvās?
8. Do the aṅgas of gītakas used in dhruvās have any further relevance in dhruvās than what Abhinava has indicated?
9. Nirgītas were sung, then why were they described within instrumental music? Did they become mainly instrumental?

Conclusion

Dhruvā has been said to occupy the same position in drama that colour occupies in painting. Just as painting is not beautiful without colour, in the same way, drama is not pleasing without song—

yathā varṇādṛte citraṁ na śobhotpādanaṁ bhavet/
evameva vinā gānaṁ nāṭyaṁ rāgaṁ na gacchati//[99]

Just as stars light up the sky, in the same way, rasa-filled dhruvās suitable to the situations light up the form of drama—

tathā rasakṛtā nityaṁ dhruvāḥ prakaraṇāśritāḥ/
nakṣatrāṇīva gaganaṁ nāṭyamudyotayanti tāḥ//[100]

In reality song is the foundation of drama and hence it has been ordained that first and foremost, concentrated attention must be paid to it—

gīte prayatnaḥ prathamastu kāryaḥ
śayyāṁ hi nāṭyasya vadanti gītam/
gītepi vādyepi ca samprayukte
nāṭyaprayogo na vipattimeti//[101]

The proper usage of dhruvā or song and instruments leads to the success of the drama and prevents any calamity from occurring.

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[99] N.S., 32, 425.
[100] Ibid., 430.
[101] Ibid., 436.

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5.1

DHRUVĀ

SECTION B

DHRUVĀS EMPLOYED IN PŪRVARAṄGA

It has already been said that there can be both meaningful and meaningless words in dhruvās. Normally, in the dhruvās occurring with in the drama only meaningful texts are to be found. But there can be meaningless dhruvās too which complement the instruments employed in the dhruvā which is to follow. It is employed in accordance with the nature, capacity and opportunity available to the singer. In the pūrvaraṅga, apart from the gītakas, the nirgītas which are performed have dhruvās mentioned in them. The term dhruvā there refers to the section of the nirgīta which has an arrangement of short and long (IS), contains not a meaningful text, but a text made up of meaningless syllables like jhaṇṭum, diṅgle, etc. and includes playing of the dhātus of the vīṇā.

The songs which are sung after the gītakas are also based on laghu-guru arrangement and for this reason, the songs utthāpanī, parivartanī and śuṣkāvakṛṣṭā are also called dhruvās. In this section, light will be thrown on the dhruvās related to nirgītas, utthāpanī and other songs.

The Dhruvās of Nirgīta

Nirgītas are so called because of the use of 'apada' i.e. meaningless syllables such as jhaṇṭum. Because of the envy of the gods this music (gīta) was sought to be kept out (bahiḥ = outside) or 'outside gāndharva'. But in the pūrvaraṅga besides serving to embellish drum-playing and dhruvās, they give scope to variety in vīṇā-playing. Abhinava remarks that, since they are used along with a vīṇā-playing called śuṣka, they are also called śuṣkavadya— 'vāditraṁ tadgataṁ śuṣkākhyaṁ vīṇāvādyam'.[1]

In Saṅgītaratnākara there is a reference that Viśākhila called them śuṣkavādya—'āśrāvaṇaṁ śuṣkavādyamatra tvāha viśākhilaḥ'.[2] Here it is worth noting that Bharata and Abhinavagupta have called these gīta i.e. song. According to the story told by Bharata regarding the origin of bahirgītas[3], upon hearing the gītakas sung in praise of the gods by Nārada and others, the demons became angry with envy and, removing the eulogistic texts of the gītakas, filled them up with meaningless words such as jhaṇṭum and let the vīṇā accompaniment remain and said

[1] N.S., Ch. 5., A.B., p. 221.
[2] S.R., 6, 183.
[3] N.S., 5, 31-34.

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'Let the gods be pleased with their praises, we shall be content with the nirgītas'. Because of this agitation on the part of the demons, the gods called these nirgītas bahirgīta. It is clear that these were still mainly to be sung. Abhinava has also stated clearly that in these equal importance was given to song and instrument and they also contained the upohana-pratyupohana of the gītakas—

gītavādyagītobhayapradhānā krameṇa citrādayo vṛttimārgaḥ.
...tadviṣayaṁ yadgītakaṁ sahopohana pratyupohanaiḥ
vardhamānanirgītena ca āśrāvaṇā tathārambha ityādinā .....[4]
nirgītamiti tāvadādyaṁ nāma. nirarthakaṁ gītamiti.[5]
gīyamānebhyaḥ padebhyaḥ sārthakebhyaḥ padebhyo
bahirgītamiti.[6]

It is to be noted that in the 28th chapter Bharata, while listing the topics to be dealt with in the music portion, lists Nirgītas under the name 'Śuṣka' in the topics related to Dāravī vīṇā (instrument) and not under Śārīra vīṇā (voice) and has expounded these in the section on Instrumental technique. It is probable that, since they did not contain meaningful words, and parallels were sought to be established for the meaningless syllables in the dhātus (strokes) of the vīṇā thus bringing about much variety in vīṇā playing, they were related to the wooden vīṇā.

In the Saṅgītaratnākara and later works these have been described only in the context of instruments. In Saṅgītaratnākara, they have been called the nirgīta vādya of the vīṇā — 'bhedānnirgītavādyasya vaiṇasyātha pracakṣmahe'.[7] In their description, now and then the word 'geya' also occurs.

āśrāvaṇāyāṁ geyā sā sūribhiḥ siddhimīpsubhiḥ/[8]
....līlākṛtaṁ bhavet/
ṣaḍjagrāmasthajātyaṁse yadgītaṁ vārtike pathi//[9]
gītakatrayasaṁyogādevaṁ līlākṛtaṁ tridha//
prayogau dvau padaiścānyaḥ sārthakaiśca nirarthakaiḥ/[10]

Still, mainly these have been considered to be a variety of 'instrumental' compositions (vādya) as is evident from the following verse of the Saṅgītaratnākara, in which nirgīta has been related to the mode of vīṇā

[4] N.S., Ch. 5, A.B., p. 220.
[5] Ibid., p. 222.
[6] Ibid., p. 223.
[7] S.R., 6, 178.
[8] Ibid., 186.
[9] Ibid., 233.
[10] Ibid., 236-237.

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playing—

vṛttitrayeṇa vādyaiśca tattvādyaiḥ karaṇena ca//
dhātunā citritā kāryā budhairvīṇāvidhāviha/[11]

In the description of līlākṛta and the three āsārita nirgītas, too, in the Saṅgītaratnākara, their relation to song and gītakas has been pointed out. Still the question arises as to why these were regarded as a variety of instrumental composition. In the context of nāṭya, these nirgītas were prescribed to be performed in the pūrvaraṅga in which song and instrument were equally important. But in the performance of music independent of drama, may be because of the absence of the dramatic context, the sung form did not have so much importance. In such a situation it is possible that these were incorporated in and popularised by vīṇā playing but since they have been spoken of by Bharata it was not considered proper to change their form. Thus in practice they were mainly instrumental forms but while describing them in theory their sung form spoken of by Bharata was allowed to remain as it was.

The Ten Kinds of Nirgīta

There are 10 varieties of Nirgīta — Āśrāvaṇā, Ārambha, Vaktrapāṇi, Saṅkhoṭanā, Parighaṭṭanā, Mārgāsārita, Līlākṛta and the three Āsāritas. There is no difference at all between Bharata's and Śārṅgadeva's descriptions of these. In their description three aspects have been attended to — the method of playing the vīṇā, dhruvā or laghu-guru order and tāla arrangement i.e. the hand actions of tāla. Since the method of playing the vīṇā is not directly relevant to our subject, we will leave it and have a look at the structure of nirgītas from the point of view of the other two aspects.

(1) *Āśrāvaṇā*— In this there are 3 sections of which the first two consist of 24 syllables each and the third of 15. The structure of the dhruvā is as follows — 2 gurus, 8 laghus, 1 guru, 2 laghus, 2 gurus, 8 laghus, 1 guru — 2 sections of this type; in the third section there are 2 laghus, 1 guru, 4 laghus, 1 guru, 6 laghus and 1 guru. The tāla kriyās are— 3 śa, 3 tā, 2 śa, 2 tā, 1 śa, 1 tā, 1 uttara tāla (saṁ tā śa tā śa tā), caccatpuṭa (saṁ śa tā śa) = 22 kalās, i.e.

Dhruvā S S | | | | | | | | S | | S S | | | |
Syllables jhaṇ ṭuṁ ja ga ti ya va li ta ka jam bu ka jhaṇ ṭuṁ ti ti jha la
| | | | S
ka ca ti ti ca

[11] Ibid., 6, 240-41.

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S S | | | | | | | | S | | S S | | | | |
diṅg le ga ṇa pa ti pa śu pa ti jam bu ka ding le va ra bhu ja di
| | | S
gi ni gi cā

| S | | | | S | | | | | | | S
ti ti cā di gi ni gi cā pa śu pa ti ti ti cā

On the basis of this the fact emerges that in the place of meaningful syllables there are only meaningless ones.[12]

(2) *Ārambha*— In this there are three sections in which there are 21, 18 and 13 syllables respectively— 8 gurus, 12 laghus, 1 guru = first section; 4 gurus, 8 laghus, 1 guru, 4 laghus, 1 guru = second section; 4 gurus, 8 laghus, 1 guru = third section. Kriyās — 3 tā, 1 śa, 2 tā, 2 śa, 2 tā, 2 saṁ, 1 uttara, 1 caccatpuṭa.

Dhruvā S S S S S S S S | | | | | | | |
Syllables jhaṇ ṭuṁ jhaṇ ṭuṁ jhaṇ ṭuṁ jhaṇ ṭuṁ ja ga ti ya va li ta ka
Dhruvā | | | | S
Syllables di gi ni gi cā

S S S S | | | | | | | | S | | | | S
diṅg le diṅg le ti ti jha la ku ca jha la jam bu ka ti ti cā

S S S S | | | | | | | | S
jhaṇ ṭuṁ jhaṇ ṭuṁ su ra pa ti pa śu pa ti cā

In the first two sections there is mattākrīdā chanda or a combination of vidyunmālā and tvaritagati. The third section has ma, bha, na, na, ga gaṇas but there is no such chanda in metrics.

(3) *Vaktrapāṇi*— There are 3 sections consisting of 15, 14 and 9 syllables respectively. Dhruvā — first section—5 gurus, 6 laghus, 4 gurus; second section — 2 gurus, 1 laghu, 4 gurus, 4 laghus, 3 gurus; third section — 8 laghus, 1 guru. Kriyās — the first 8 kalās have the kriyās of the last mātrā of dvikala madraka gītaka i.e. śa tā tā śa tā śa tā saṁ. After this there are four cycles of pañcapāṇi.

S S S S S | | | | | | S S S S
diṅg le jhaṇ ṭuṁ jam bu ka ja ga ti ya jhaṇ ṭuṁ diṅg le

S S | S S S S | | | | S S S
dhe nduṁ ca ghe ṭo ghā ṭo ṭu na ki ṭi ṭī naṁ duṅ
| | | | | | | | S
gha du ga du ki ṭa ma ṭa nam

[12] Although 'Gaṇapati', 'Paśupati' etc. appear to be meaningful words, since they do not have the nominal affixes, they are not considered meaningful according to Sanskṛta grammar.

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(4) *Saṅkhoṭanā* — Bharata has not specified the number of syllables, or sections. Dhruvā — 2 gurus, 8 laghus, 2 gurus, 1 laghu, 1 guru, 12 laghus, 1 guru. Kriyās — of pañcapāṇi as employed in śīrṣaka. According to Śārṅgadeva yathākṣara and dvikala pañcapāṇi are used.

S	S	I	I	I	I	I	I	I	I	S	S	I	S
diṅg	le	ja	ga	ti	ya	va	li	ta	ka	te	cā	ti	cā

I	I	I	I	I	I	I	I	I	I	I	I	S
ti	ti	jha	la	ku	ca	jha	la	pa	śu	pa	ti	cā

This is a very small dhruvā, there are no sections.

(5) *Parighaṭṭanā*— There are no sections, no non-sense syllables either. Dhruvā— 8 gurus, 24 laghus, 1 guru, 16 laghus, 1 guru. Bharata prescribes the tāla as sampiṣṭakavat (as in sampiṣṭaka). Sampiṣṭaka is an aṅga in oveṇaka of 10 or 12 kalās. There is another reading 'sampakveṣṭākaḥ' in the Nāṭyaśāstra. Ratnākara gives a choice between the two. This is a small dhruvā in which there is a large number of laghus.

(6) *Mārgāsārita*— In this there are 3 sections each of which has 24 kalās, there are no non-sense syllables. Dhruvā — 4 gurus, 8 laghus, 2 gurus, 8 laghus, 2 gurus. The same order is there in every section. Kriyās — the kalā order of kaniṣṭhāsārita has been prescribed i.e. 1 caccatpuṭa and 2 uttaras. It is worth noting that this is the only dhruvā in which all the three sections are uniform.

(7) *Līlākṛta* — In this there is no dhruvā, nor is the number of syllables fixed, nor does it have its own kriyās. It is only the sweet, delicate rendering of gītakas named Abhisṛta, Parisṛta and Layāntara with the tāla arrangement of layāntara. According to Abhinava, abhisṛta and parisṛta are varieties of āsārita. Abhisṛta has the same tāla as asārita but is sung in vārtika mārga with double the number of syllables, in ṣaḍjagrāma; the same sung in madhyama grāma is parisṛta. According to another view the 7-aṅga (limbed) and 9-aṅga aparāntakas are called abhisṛta and parisṛta respectively. These two have meaningful words and layāntara has meaningless words.

(8, 9, 10) *The Three Āsāritas* — At the place where Bharata describes the nirgītas he simply states that he will speak about āsāritas in the Tāla section (where gītakas are described in detail) and leaves it at that. The āsāritas spoken of there are gītakas i.e. songs whereas nirgītas are instrumental compositions. Āsāritas are used in the form of vardhamāna during the tāṇḍava dance. Tāṇḍava is a combined performance of dance, song and instruments. Tāṇḍava takes place with the

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curtain drawn and mere instrument playing behind the curtain.

Observations — On the basis of the above study, the following observations can be made about the dhruvās of bahirgītas—

1. All the dhruvās are made up of four-mātrā gaṇas whose gaṇas are formed of various combinations of laghu-guru.
2. Among these gaṇas only the four combinations SS, ||S, S||, |||| are found — the fifth — | S | — has been left out. This gaṇa has been regarded as inauspicious in mātrika chandas in metrics too, probably this shows the influence of mātrika chandas on nirgītas or vice versa.
3. Here and there, either in the middle or at the end, one or two laghus or gurus exceed the cagaṇas (four-mātrā gaṇas).
4. Some dhruvās are very small and have only one section. In long dhruvās there are 3 sections. In these the first two sections are big and the third small. Only one dhruvā has all the sections equal in length.
5. The laghu-guru order of various sections is different, only in the three sections of mārgāsārita is it the same.
6. The laghu-guru order as well as number are fixed.
7. Some have meaningless syllables, others do not.
8. In dhruvā songs the dhruvā of four feet alone is said to be complete but in the dhruvās of nirgītas there are not more than three sections, some have only one section.
9. Mārgāsārita is the only one whose dhruvā is even (all the feet are alike) but there is no chanda corresponding to it in Metrics.
10. Gītakas have only four-mātrā gaṇas, in vṛttas there is the rule of mātrika gaṇas or varṇa gaṇas or number of syllables. In the dhruvās of nirgītas there are four-mātrā gaṇas as in the gītakas, a fixed order of laghu guru as in vṛttas and also the regulation of the number of syllables. But they do not have four feet like vṛttas. From this point of view these dhruvās can be placed in a class in between gītakas and sung dhruvās.

Utthāpanī Dhruvā — In the pūrvaraṅga, after the performance of gītakas, in utthāpana a dhruvā is prescribed to be performed. It belongs to the viślokā class of the triṣṭup chanda i.e. it has 11 syllables in every foot. The laghu guru order is — S S | S | | | S | | S. Since it consists of four feet it is complete in that respect. Since dvikala caccatpuṭa is used in it, it is caturaśra. In this one 'sannipāta' consists of the 8 kalās of dvikala caccatpuṭa (sannipāta here means one cycle of tāla). Four such sannipātas constitute a parivarta and in the whole dhruvā there are 4 parivartas. In all there are 128 kalās in the dhruvā. All the three layas,

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three yatis and three grahas are made use of. In the first parivarta vilambita laya is employed, in the second parivarta madhya laya and in the third and fourth druta laya. In the first parivarta, puṣkara (drum) playing is begun on the last kalā of the third cycle of tāla. In the second parivarta the sūtradhāra and his assistants appear in special costumes and enact puṣpāñjali (offering of flowers), pañcapadīgamana (the ritual of taking five steps) and the salutation of Brahmā thrice. In the third parivarta maṇḍala pradakṣīṇā (circumambulation), ācamana (ritual sipping of water) jarjaragrahaṇa (taking up the flag pole) are performed. In the fourth parivarta salutation etc. take place. All these ceremonies are accompanied by dhruvā singing. Although, in the context of utthāpanī Bharata does not mention gaṇa, according to Abhinavagupta, gaṇa is also there.

Parivartanī Dhruvā — Parivartanī dhruvā belongs to atijagatī class of chanda i.e. has 13 syllables in every foot, all of which are laghu excepting the last which is guru. Tvaritagati dhruvā also has the same form. This dhruvā is caturaśra and since it is all-druta it has madhya laya. Like utthāpanī dhruvā it also consists of 4 parivartas each having 8 sannipātas. It is constituted by singing, instrument playing and miming but the instrument follows the singing. All the four rituals— taking five steps, saluting the directions, saluting the gods and worshipping the jarjara— are meaningful, hence the words of the dhruvā are composed according to the subject and the miming is in accordance with the meaning. Composing the text and miming are mutually complementary. But while worshipping the jarjara only the kutapa (orchestra) and drums are prescribed, only stobhākṣaras (meaningless syllables) are sung; meaningful words have been prohibited by Bharata. After these, in the dhruvās used during the recitation of the nāndī (benediction) Bharata has given a direction regarding the melody — "sūtradhāraḥ paṭhettatra madhyamaṁ svaramāśritaḥ."[13] Madhyama svara here means madhyamā jāti.

Śuṣkāvakṛṣṭā Dhruvā — Śuṣkāvakṛṣṭā dhruvā is a very small dhruvā consisting only of 18 syllables. It has all the features of avakṛṣṭā dhruvā, only in the place of meaningful words there are meaningless syllables, hence the name śuṣkāvakṛṣṭā. It is probably used to provide a small interval between the nāndī recitation and the jarjarapūjā. Immediately after this the jarjarapūjā takes place, hence it is called jarjaraślokadarśikā (introduction of the jarjara śloka)[14]. Its structure is as follows—

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[13] N.S., 5, 104.
[14] Ibid., 25.

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S S S S S S S S S I I I I I I S S S
diṅg le diṅg le diṅg le diṅg le jam bu ka pa li ta ka te te cām

In this there are 9 gurus, 6 laghus and finally 3 gurus. There is no dhruvā in dhruvā songs or chanda or vṛtta corresponding to this.

Thus, of the dhruvās employed in utthāpanī, parivartanī and śuṣkāvakṛṣṭā, only śuṣkāvakṛṣṭā has meaningless syllables, all the rest have meaningful words and their vṛttas are to be found among the dhruvā songs or vṛttas.

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GLOSSARY

(1) Index of Words

Various meanings attached with a term are indicated by the numbers in brackets before the meanings. The meaning recurring more frequently in other terms in the glossary is without number. A number in bracket after a word refers to the meaning of the term indicated by that number.

Example — (a) under the term graha, out of the various meanings, the first meaning (without number) refers to three terms viz., tāla, gīta and vādya (without number) which indicates that the meanings given without number under these terms are intended here (tāla = specific time cycle; gīta = singing; vādya = instrumental playing). (b) The meaning of the term atipāta refers to dhātu (1) indicating the word dhātu refering to meaning (1) of the term dhātu i.e. stroke of vīṇā.

Letters have been arranged in Roman alphabetic order and Devanāgarī nasals, sibilants and other letters in Devanāgarī order after Roman letters. For example- ṅ, ñ, ṇ are placed in the same order after n; ś, ṣ after s; ḍ, ḍh after d; ṭ, ṭh after t and ḳ, ḳh, ġ after k, kh, g respectively.

abhaṅga, (1) a deśī tāla, 80; (2) a metre, 415-16.
abhāṇḍa, not accompanied by drum, 146.
abhikṛti, a class of metre, 381, 386, 473.
abhinaya, mime/representation, 157-59, 198, 205, 309, 352, 376, 461.
adbhuta, wonderous (rasa), 265, 464.
adṛṣṭa, imperceptible reward, 18, 48, 50, 58, 157.
aḍḍa, (1) a deśī tāla, 81, 254, 263, 265, 268, 270-71; (2) a late-medieval tāla, 125; (3) an Odissi tāla, 128, 245, 281; (4) (also aḍḍatāla), a sālaga sūḍa prabandha, 79, 123, 234, 250, 263, 272, 279; (5) a Karṇāṭaka tāla, 139.
aḍḍitā, a mārga (2) in drumming, 64; (1) a variety of dhruvā, 456, 462, 464.
aḍilā, aḍillā, (1) a prabandha, 238, 264, 266; (2) a metre, 264 394, 400.
akṣara, syllable, 20-24, 31, 33-34, 40-41, 55, 63, 74-75, 132, 139, 142, 144, 175, 198, 202, 256, 259, 262-63, 363-64, 368, 374, 379, 383-84, 393, 395, 397, 404, 415, 463, 471-72, 476; (1) syllables produced on drums, 63-65, 67; (2) sub-unit of tāla from late medieval period, 123-26, 134.
akṣarakāla, syllabic duration of a kalā, 20-21, 30, 32-33, 120, 133, 135-36; (1) number of kriyās in a section of tāla/unit, 82, 124, 127-28, 133, 139.
alaṅkāra, specific svara pattern, 118, 122-26, 207, 307, 361, 363-64, 447-49, 460; (1) embellishing factors of drumming, 63, 67; (2) figures of speech, 240, 255, 456; (3) an element of kāku, 376.
aṁśa, fundamental note, 63, 66, 68, 154, 174-76, 179, 182, 254, 286-

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87, 447, 450, 460.
anāgata, a graha, 56, 58-61, 116, 120-21, 128, 143, 145-46, 244, 253, 478; also anāghāta, (1) a type of sam, 129-30, 143-46, 245.
anibaddha, (1) not pre-composeed, 218, 367; (2) devoid of metre, tāla and meaning, 352.
aniryukta, (1) a division in gītaka, 161-63, 227; (2) a type of prabandha, 226-27, 229.
anta, a tālāṅga, 163, 169-71, 188, 190-91, 206,
antara, same as antarā dhātu, 258, 263; (1) an auxilliary note, 447.
antarabhāṣā, a class of rāga, 235.
antaraprāsa, intermediary rhyme, 296, 324-25, 327.
antaryati, intermediary pause/division in chanda/tāla, 398-99, 401, 410.
antarā, second section of bandiś/gata, 140, 174, 221, 276, 286, 297, 302, 304, 408, 422-26, 428, 432, 437; (1) a dhātu of prabandha, 219-21, 278; (2) a dhruvā of nāṭya, 455-56, 461.
antāharaṇa, a tālāṅga, 169, 188-90, 206, 455-56.
antyānuprāsa, terminal rhyme, 277, 296-97, 302, 324, 327, 389, 395-96, 398, 413, 418, 422-23, 425.
anubaddhā, a variety of dhruvā, 462-63.
anubhāva, signs or indicators of emotion in kāvya and nāṭya, 460, 463.
anugata, (1) a gati in drumming, 65; (2) a type of relation between vādya and gīta, 65.
anupallavi, a section of Karṇāṭaka composition, 135, 220-21, 316-17, 319, 323, 423.
anuprāsa, alliteration, 250, 253, 262, 280, 313, 324, 327.
anuṣṭubh, anuṣṭup, a class of metre and a metre, 207, 381, 386, 393, 395, 402, 404, 406, 434, 460, 470, 472, 476.
anuvādī, assonant note, 176.
aṅga, limb of prabandha denoting svara syllables/melody, text/tāla, 212-14, 216-18, 222-27, 234-35, 238-40, 254-55, 259, 277, 289, 305, 327, 334-35; (1) component of sāmagāna, 207-09, 221; (2) a tāla-prāṇa, 112-13, 142; (3) component of gītaka, 160-73, 176, 178, 184, 188-96, 206, 208, 453-57, 479, 484; (4) primary drums, 62; (5) limbs of kāku, 376.
aṅgahāra, sequence of limb movements in dance, 156, 158, 205.
aṅgakṛt, (gītaka) composed of aṅgas (3), 162, 164-68.
aṅkacāriṇī, a prabandha, 238, 250, 256.
aṇu, same as aṇudruta, 113-14, 120.
aṇudruta, a tāla-unit from late medieval period, 110, 113, 123-24, 126-27, 132-34, 139, 370, 448.
aṇugharṣaṇa, a mārga, 119.
aṇutruṭi, a mārga, 119
apakṛṣṭā, a variety of dhruvā, 456, 462, 464, 476.
apanyāsa, intermediary halting note, 174, 176, 179.
aparāntaka, a gītaka, 23, 77, 151-52, 155, 164-65, 167-69, 172-73, 178, 183-85, 187, 189, 484.
ardhacitra, a mārga, 137.
ardhadruta, a unit of time, 110, 114
ardhakala, a measure of step in nāṭya, 25-26.
ardhamāgadhī, a type of gīti, 52-54.
ardhasama, a category of metre, 209, 386, 396, 398, 465, 467-68, 474, 477.
ardhasāmudga, a variety of vividha,

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175, 179.
ardhaviṣama, a category of metre, 386, 396.
ardhālī, the first or second half of a four footed verse, 326.
ardhilā, a prabandha, 264.
aśabda, laghu unit in deśī tāla without sounded action, 14-15, 76, 82.
aṣṭachāp, eight devotional singer poets of Braj, 311.
aṣṭaka, poem consisting of eight verses, 327.
aṣṭamaṅgala, a North Indian tāla, 439-40.
aṣṭapadī, a prabandha, 213, 236-39, 266-72, 274, 293, 295-96, 322, 326-27, 401.
aṣṭi, a class of metre and a metre, 381, 386, 471, 474.
aticapalā, a dhruvā-jāti and a metre, 472-73.
aticitra, a mārga, 137.
aticitratama, a mārga, 71, 119.
atidhṛti, a class of metre and a metre, 381, 386, 470-71, 474.
atijagatī, a class of metre and a metre, 381, 386, 460, 470-72, 476, 486.
atikīrṇa, a dhātu (1) of vīṇā, 360-61.
atipāta, a dhātu (1) of vīṇā, 360-61.
atiśakvarī, a class of metre and a metre, 381, 386, 471.
atīta, a graha, 56, 58-61, 113, 116, 120-21, 128, 143, 145-47, 244, 253, 440-41, 478; (1) a type of sam, 128-30, 143-47, 245.
atyaṣṭi, a class of metre and a metre, 381, 386, 471, 474.
atyuktā, a class of metre and a metre, 386, 468, 476.
aṭatāla, a late-medieval tāla, 127.
aṭha, a prabandha, 123.
aṭhatāla, a late-medieval tāla, 123-25.
aṭṭa, a Karṇāṭaka tāla, 282, 322.
avagāḍha, a variety of vṛtta gītāṅga, 176.
avakṛṣṭā, same as apakṛṣṭā, 462, 464-65, 476, 486.
avanaddha, membranophone (drums), 4-5, 57, 61-62, 65, 67, 111-12, 131-32, 147-49, 222, 290.
avapāṇi, a pāṇi, 56-61, 64-65, 145.
avaroha, avarohī, a varṇa with svaras in descending order, 176, 317.
avibhaktāṅga, a type of āsārita, 195-96.
ayugma, same as tryaśra anta, 169-70, 188.
ābhoga, (1) a dhātū of prabandha, 214, 219-21, 238, 250, 252, 254-58, 262-63, 265-68, 274, 278-80, 295, 300, 331-33, 336; (2) fourth section of dhrupad, 221, 297, 315, 408, 425.
ādi, a prabandha, 128, 279.
āditāla, (1) a deśī tāla, 77, 266, 270-71, 282; (2) a late-medieval tāla, 111, 123, 125, 319, (3) an Odissi tāla, 128, 245, 279, 281, (4) a Karṇāṭaka tāla, 138-39, 150, 319.
āḍā cautāla, a North Indian tāla, 302, 304, 420-21, 439.
āgama, sacred literature different from the Vedic, 40-41, 418, 452.
Agra gharānā, a gharānā of khyāl-singing, 304.
āhārya, representation through costume, 309.
ākrīḍitā, a bhaṅga-tāla, 37.
ākṛti, a class of metre and a metre, 381, 386, 474.
ākṣepagāna, a type of gāna in nāṭya, 455, 458.
ākṣepikī, a dhruvā of nāṭya, 455, 458-60.
ākṣiptikā, (1) an upabhaṅga-tāla, 37; (2) a song set in grāmarāga, 43, 285-87, 289.
ālapti, elaboration of rāga, 218, 239,

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241, 270-71, 303, 307.
ālāpa, ālāp, non-rhythmic improvised elaboration of rāga, 132, 137, 148, 236, 239, 255, 258, 263, 265, 266-72, 274, 276-77, 298, 303-04, 308, 310-11, 342, 369.
āli, a class of prabandha, 227-36, 250, 255, 272, 274, 278.
ālikrama, sequence of āli prabandhas, 228-29, 231-33.
āliṅgaka, āliṅgya, a drum kept horizontal, 63-64, 66.
āḷvār, vaiṣṇava saint singers of South India, 297, 320.
āḷvār prabandham, songs of āḷvārs, 320.
āndolana, a type of shake of svara, 304.
āntaragāna, a type of gāna in nāṭya, 455, 461.
āṅgika, abhinaya through the limbs of the body, 309, 376, 463.
āṅgika, āṅkika, a drum held vertically with ūrdhvaka, 64, 66.
Āñjaneya, an ancient ācārya, 117.
ārambha, a nirgīta, 482-83.
āroha, ārohī, a varṇa with svaras in ascending order, 176, 317.
ārṣabhī, a jāti, 288.
āryā, (1) a prabandha, 238, 250, 257, 445; (2) a class of metre and a metre, 256, 394, 396-97, 402, 445, 467.
āsārita, a gītaka, 36, 44, 152-53, 156, 158, 172, 191-93, 195-98, 200-03, 205, 208, 375, 484; (1) a group of 3 nirgītas, 482, 484.
āsāritābhāsa vardhamāna, a type of vardhamāna, 198, 201-02.
āśrāvaṇā, a nirgīta, 57, 61, 482.
āvarta, a svara-alaṅkāra, 125.
āvartana, āvarta, cycle of tāla, 30, 33-35, 47, 133, 146, 149-50, 189, 193-95, 284, 289.
āvasānikī, same as prāsādikī, 460.
āvāpa, an unsounded action of tāla, 12, 14-16, 19, 43-45, 49-52, 82, 110, 113.

baḍā ḳhyāl, the ḳhyāl rendered in vilambita laya, 146, 221, 303-04, 422, 425.
bahirgīta, (1) use of meaningless syllables in gītakas, 161-64, (2) songs with meaningless syllables, 176, 446, 480-81, 485.
bandiś, musical composition in North Indian music, 212, 298, 308, 371.
bastī, way of rendering of pada section in Odissi composition, 276.
bāla, same as kaniṣṭhāsārita, 192-93, 201-02, 204.
bānī, styles of dhrupad-singing, 300.
bāṅglā kīrtan, devotional song and singing style of Bengal, 312-14.
bhagaṇa, a varṇagaṇa, 253, 329, 360, 369, 385, 410-11, 419, 466.
bhajan, devotional song, 131, 147, 310-12, 323, 413.
bhaṅgalaya, a sub-group of tālas used in dhruvāgāna, 457.
bhaṅgatāla, a sub-group of tālas used in dhruvāgāna, 37, 68, 73.
bhañjanī, a type of rūpakālapti, 241, 298-99, 303.
bhavānyaṣṭaka, a particular stotra, 325, 327.
bhayānaka, terrible (rasa), 265, 465.
bhāṇaka, theatrical form performed with dance, 157.
bhāṇḍa, drum, 158, 478.
bhāṇikā, theatrical form performed with dance, 157.
bhāṣā, (1) a class of rāgas, 212, 261, 307, 447-48, (2) language, 226.
bhāva, emotion, 67-68, 212, 241, 253, 291, 299-300, 306, 317, 371-72,

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377, 408-09, 447, 450, 453-54, 459, 462-63, 477.
bhāvanṛtya, dance with ṭhumrī/ dhruvapada, 309.
bhujaṅgaprayāta, a metre, 357, 359, 368, 402, 419, 435-37, 440-41.
bhurik, option to augment by one syllable the pāda of a Vedic metre, 395.
bindu, (1) a measure of kriyā, 70; (2) same as druta, 110, 114; (3) a prabandha, 213, 274.
biruda, same as viruda, 333.
bīn, a North Indian string instrument, 148, 362.
bol, (1) drumming pattern, 362, 434, 441-42, 444-45, (2) syllable/ word, 51, 148-50, 305, 359, 361-66, 401, 435, 441, 443.
bol banāva, elaboration of rāga through words in ṭhumrī, 308-10.
bol bāṅṭ, rythmic elaboration of rāga through words of the composition, 275, 299, 303-05, 308-09.
boltān, tān with words of the composition, 276, 299, 302-04, 310.
Brahma, the Absolute reality, 39, 224, 289, 351, 358.
brahmatāla, (1) a late-medieval tāla, 115, (2) a North Indian tāla, 297.
Brahmā, a Hindu god, 2, 71, 248, 391, 486.
brāhmakalpa, a unit of time, 113.
bṛhatī, a class of metre and a metre, 364, 381, 386, 395, 460, 470-72, 474, 476.

caccarī, (1) a deśī tāla, 78, 261, 445; (2) (also carcarī), a metre, 261, 263, 396, 401, 445; (3) a prabandha, 238-39, 250, 261, 401, 445.
caccatpuṭa, a mārgatāla, 9, 11, 20-23, 27, 30, 32, 34, 36-41, 43-47, 49-50, 53, 69, 71-72, 139, 154, 170-72, 189-90, 192-94, 196-97, 199, 210, 224, 258, 286, 420, 457, 482-85; (1) a bhaṅgatāla, 37.
caitī, a folk song, 272, 307.
caitra, a prabandha, 272.
cakravāla, a prabandha, 238, 250, 256.
campū, (1) a prabandha-jāti, 226; (2) text of song composed in prose and poetry, 267; (3) an Odissi song, 322-23, 348.
capalā, (1) a dhruvā-jāti and a metre, 360, 368, 397, 435, 469, 471, 473, 476; (2) a variety of āryā metre,397.
caraṇa, a foot of metre, 209, 259-61, 282, 325-26, 329, 378, 387, 430.
caraṇam, a section in Karṇāṭaka compositions, 135, 220-21, 284, 316-20, 322-23, 423.
carpaṭapañjarikā, a particular stotra, 324, 326.
caryā, (1) a prabandha, 238, 250, 261; (2) (also caryāpada), devotional songs of Buddhists, 261, 294-95, 327, 401, 412.
catasra, (1) a late-medieval tāla-jāti, 115, 126, 150; (2), a tāla jāti in North Indian system, 139.
catuḥśruti, a tonal interval of 4 śrutis, 66.
caturaṅga, (1) a prabandha, 239, 264, 305; (2) (also cataraṅga), a bandiś, 140, 305.
caturaśra, caturasra, a tāla whose total value when successively halved reduces to the value 4(four), 12, 25, 34-41, 43, 48, 68-69, 72, 121, 139, 152, 171-72, 192, 209, 451, 457, 476, 479, 485; (1) a tāla-jāti, 113, 121, 126-27, 139; (2) a type of pūrvaraṅga, 155; (3) a tālāṅga, 171, 189, 455-56;

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jhūmrā, a North Indian tāla, 302, 306, 420-21, 439.
joḍ, pre-composition elaboration of rāga in dhrupad-singing and instrumental playing, 275, 298.
jyeṣṭhāsārita, a type of āsārita, 152, 193, 195-96, 198, 202-04.
jyeṣṭhāsāritābhāsa vardhamāna, a variety of āsāritābhāsa vardhamāna, 202.

kaharvā, a North Indian tāla, 48, 308, 310, 314, 421, 434-35.
kaiśikī, a nāṭya-vṛtti(2), 271, 307, 323.
kaivāḍa, a prabandha, 239, 250, 256, 278, 336, 340.
kalahaṁsa, (1) a metre, 257, 445; (2)

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a prabandha, 238, 250, 257, 445.
kalā, time unit and action in mārgatāla and early deśītāla, 3-4, 7-8, 10-15, 17, 19-31, 33, 36, 38, 42, 45, 47, 49, 51-54, 121-22, 134, 166, 170-73, 177, 179-184, 187-95, 197-204, 206-08, 210, 285, 288, 448, 476, 482-86; (1) a fragment, 11; (2) power, 11; (3) medium of artistic expression, 11; (4) kriyā in general, 11, 12, 134; (5) total number of gurus in a tala, 11, 12; (6) skill, 11; (7) niḥśabda kriyā, 11, 166, 188; (8) the guru unit, 11, 71; (9) laghu mātrā(2), 11, 12; (10) measure of step in nāṭya, 26; (11) same as mārgakalā, 52, 112-13, 115; (12) a late-medieval time-unit, 110, 112-13, 119; (13) units of tāla in general, 129; (14) a metre, 434-35.
kalāvidhi, the scheme / order of saśabda and niḥśabda kriyās in tāla, 11, 43-45, 47-48, 50, 54, 117, 172, 210.
kanda, a prabandha, 228, 238, 250, 256.
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kaniṣṭhāsārita, a type of āsārita, 152, 189, 192-96, 198, 201-04, 210, 484.
kaniṣṭhāsāritābhāsa vardhamāna, a variety of āsāritābhāsa vardhamāna, 201-02.
kaṅkāla, a deśī tāla, 80, 224, 253-54, 257.
kaṇḍikā, sections of vardhamāna, 27, 28, 36, 198-203.
kaṇḍikā vardhamāna, a type of vardhamāna, 198-200, 202, 204.
kapāla, kapālagāna, songs set in melodic types called kapāla, 285, 287-89.
karaṇa, playing modes involving aṅga(4) and pratyaṅga avanaddha vādyas, 63-65; (1) limb movements ending in poses in nṛtta, 205, 292; (2) a prabandha, 228, 230-32, 234, 250, 254, 273; (3) a song form, 285.
karapāṭa, drum syllables, 256.
karṣaṇa, (1) extending the duration of syllables / svaras, 421-23, 425, 428, 430, 432, 439; (2) dragging down of the mind, 464-65.
kartāla, a ghana vādya, 147.
karuṇa, the pathetic (rasa), 265, 458-59, 464.
kathaka, a dance style and its dancer, 299, 309.
kavitta, same as ghanākṣarī, 297, 308, 404, 407-09.
kākalī, an auxilliary note, 447.
kākapāda, an aṅga(2) of Karṇāṭaka tāla, 82.
kāku, intonation, 304.
kāla, time, 4, 7, 244, 246, 349, 351; (1) a tāla-prāṇa, 112-13.
kālam, synonym of laya in Karṇāṭaka music, 135.
Kāmadeva, a Hindu god, 253.
kāṁsyatāla, kāṁsyatālikā, bronze symbol, 7, 9, 258, 290.
kāṣṭhā, a unit of time, 11, 110-11, 113, 117.
kāvya, art literature, 161, 214, 366, 463.
kāyavāla, a gita(1), 278.
khaḍī bolī, modern Hindī, 307, 413.
khañjaka, (1) a bhaṅga tāla, 37; (2) a group of vṛttas employed in khañjaka dhruvā, 398, 468, 474; (3) a type of dhruvā, 456, 461, 474, 477.
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khaṇḍa, khaṇḍatāla, synonym of deśītāla, 37, 68-70, 72, 73, 121.
khaṇḍa, (1) a tāla-jāti, 115, 121, 126-

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27, 139; (2) total length of tāla, 281.
khaṇḍaprastāra, a tāla pratyaya, 83, 101-02.
khaṭkā, a tonal ornamentation, 302, 304, 306, 308.
khemṭa, a North Indian tāla, 421.
khol, a drum, 65.
khyāl, a term indicative of various songs sung by common people in Northern India, 302.
kinnarī, a fretted string instrument, 3.
Kirānā gharānā, a gharānā of ḳhyāl singing, 304.
kirīṭa, a metre, 396, 410-11.
kīrtan, (1) singing of devotional songs, 131, 147, 311-12, 323; (2) a compositional type in Karṇāṭaka music, 316-17.
kokila, a svara-alaṅkāra, 125.
komal, svara with its interval reduced, 144, 368-69.
krauñcapada, (1) a prabandha, 230, 238, 250, 256, 445; (2) a metre, 256, 445.
kriyā, action of tāla, 4, 7-9, 11-16, 18, 20-25, 28, 30-31, 34-35, 38, 40, 42-45, 47-48, 50-51, 58, 68, 71, 73-77, 112-14, 116, 122, 128, 131-36, 138-39, 159, 166, 168, 170-73, 177, 179, 184, 189-90, 194, 197, 199, 201-04, 206, 208, 211, 244-45, 384, 392, 400-401, 420, 457, 482-84.
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kruṣyā, a kriyā in Karṇāṭaka tāla, 82.
kṛṣṇā, a mārgakalā, 51.
kṛti, (1) a Karṇāṭaka composition, 316-17, 323; (2) a class of metre and a metre, 381, 386, 473, 476.
kṣaṇa, a unit of time, 109-10, 113, 117.
kṣepa, (1) same as upohana, 177, (2) a dhātu(1) of vīṇā, 360-61.
kṣudra, a class of gīta(1), 234, 277, 280.
kuḍuka, kuḍukka, (1) an Odissi tāla, 245, 281; (2) a deśī tāla, 75, 78, 229, 231, 254, 265.
kulaka, text of a gītaka forming a single sentence, 151, 159-61.
kuṭilā, an upabhaṅga tāla, 37.
kūṭatāna, permutational and combinational svara patterns, 447.
ḳaul, a poetic form, 301.
ḳhālī, an unsounded action in North Indian tāla, 132, 134, 146.
ḳhyāl, a type of bandiś and style of singing, 136, 140, 148-49, 214, 221, 275, 297, 301-04, 308-13, 323, 413, 422, 435; (1) (also ḳhayāl) a poetic form, 301.

laggī, kaharvā rendered in double speed, 308.
laghu, a measure of kriyā in tāla equal to 5 short syllables, 9-12, 15, 17, 20-23, 33, 36, 38-39, 42, 47, 53, 69-78, 81-88, 91, 93, 95-99, 101-10, 114, 124, 132-33, 154, 167, 179, 183, 188, 194, 199, 211, 370, 384, 399, 406, 420, 448, 454, 480, 482-87; (1) a tāla-unit from late medieval period, 82, 112-17, 119-21, 123-24, 126-29, 133-34, 139, 143, 370; (2) time-unit equal to one short syllable, 211, 357, 359-61, 364, 368, 370, 373, 383-85, 388, 393, 395-96, 403-04, 408-09, 413-14, 419-20, 434, 442, 468, 473-74, 478; (3) short syllable, 29, 31-33, 40, 66, 114, 256, 353, 388, 418, 423, 435, 437, 470-71, 473, 476-78.
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laghu meru naṣṭa, a tāla pratyaya, 83, 107.

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laghu meru uddiṣṭa, a tāla pratyaya, 83, 107-08.
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laghuvirāma, a late-medieval tāla-unit, 126.
lahacārī, a prabandha, 265.
lakṣaṇagīta, a composition, 314, 319.
Lakṣmī, (1) a Hindu goddess, 253; (2) a North Indian tāla, 297.
lambha, a śuddha sūḍa prabandha, 220, 228-32, 250, 255, 273.
lava, a unit of time, 110, 113, 117.
laya, duration / rest between two successive actions, tempo, 3-4, 6, 8, 11-12, 15, 18-20, 23-25, 28-33, 37-38, 55-56, 60-61, 63-65, 67, 70, 75, 113-14, 116, 121, 124, 132-43, 158, 184, 186, 193-94, 196-98, 203-04, 236, 240, 242-44, 252, 254-55, 257, 265, 275, 297-99, 304-05, 308, 310, 313-16, 323, 350, 355-58, 360-62, 369, 421, 430, 448-49, 454, 464-65, 475, 485; (1) gīta(1), 57; (2) a deśī tāla, 81; (3) rhythm in general, 209, 353, 356-58, 366, 369-71, 373, 395, 408, 420-22, 439, 452, 454, 463, 476.
layabāṅṭ, layabant, improvisation based on laya variations, 299.
layabhaṅga, deśī tālas, 68.
layakārī, speed variations, 304.
layatāla, a common term for bhaṅga, upabhaṅga, vibhaṅga etc. tālas, 37.
layāntara, a type of āsārita, 193-94, 198, 202, 484.
layāntarābhāsa vardhamāna, a variety of āsāritābhāsa vardhamāna, 194, 202.
lāhaḍī, a gīta(1), 278.
lāsya, graceful dance, 158, 206, 290-91.
lepana, applying paste on drum faces, 63-64.
līlākṛta, a nirgīta, 482, 484.
lokadharmī, abhinaya in accordance with common life, 461.
lolī, a prabandha, 239, 250, 262.

madhya, madhyama, medium tempo, 23, 28-33, 55-56, 60, 64-65, 115, 122, 134-35, 137-38, 140-41, 196, 245, 251-52, 258, 267-69, 277, 284, 298, 302-04, 308-10, 315, 345-46, 421, 436, 460, 476, 486; (1) middle register, 241, 319, 380-81; (2) middle tone, 380.
madhyama, fourth svara in the basic scale, 448, 486.
madhyamagrāma, a grāma, 66, 484.
madhyamā, a jāti, 457, 478, 486.
madhyā, a class of metre and a metre, 386, 468-69, 476.
madhyāsārita, madhyamāsārita, a type of āsārita, 152, 193-96, 198-99, 202, 204.
madhyamāsāritābhāsa vardhamāna, a variety of āsāritābhāsa vardhamāna, 202.
madraka, a gītaka, 23, 25, 36, 151-55, 164-65, 167-69, 175-76, 178-82, 189-90, 205, 453, 466, 483.
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mahājanika, a tālāṅga, 169, 188, 455-56.
mahāvajra, a svara-alaṅkāra, 125.
Maheśa, a Hindu god, 71.
makarakaśīrṣā, a vṛtta and a dhruvā-jāti, 382, 468-69.
manaharaṇa, same as ghanākṣarī, 404-05.
mandra, register lower than the madhya, 141, 144, 179, 241,

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380-81; (1) low tone, 380.
manogā, measure of time conceived mentally, 110.
manoharasāhī, a style of bāṅglā kīrtan, 312-13.
manthāna, a metre, 435-36.
mantra, hymn, 210, 391, 395.
maṅgala, a prabandha, 238, 250, 262, 323, 445.
mangalācāra, a prabandha, 250, 261.
maṅgaḷa, an Odissi song, 323, 445.
mañjīrā, a ghana vādya, 147.
maṇiguṇanikarakṛtā, a metre and a dhruvā-jāti, 360, 389, 471, 473.
maṇipravāla kṛti, a Karṇāṭaka composition, 318.
maṇipurī, a classical / traditional dance style, 65.
maṇṭha, a deśī tāla, 76, 79, 82, 224, 229, 253-54, 257, 263, 268-71; (1) a sālaga sūḍa prabandha, 79, 123, 234, 239, 250, 263, 279-81, 290, 331; (2) a late-medieval tāla, 125; (3) an Odissi tāla, 128, 145.
matta, a North Indian tāla, 297.
mattaceṣṭita, a metre and a dhruvā-jāti, 287, 289, 357, 368, 467-68, 474.
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maṭhya, (1) a late-medieval tāla, 123, 126-27; (2) a Karṇāṭaka tāla, 139, 282, 284, 322, 340, 345, 347.
maṭṭa, a deśī tāla, 229-30.
mādal, a drum, 314.
māgadhī, a type of gīti, 19, 51-54, 61, 478.
mālaśrī, an Odissi song form, 323.
mālāvṛtta, same as daṇḍaka class of metre, 387.
mālinī, a metre and a dhruvā-jāti, 382, 402, 413, 469.
māna, concluding point of tāla, 128, 130, 245; (1) measure, 54; (2) synonym of mārga, 70.
mārga, a term denoting total duration and laya of tāla, 10, 17-20, 23-25, 29-33, 40, 51-53, 64, 70-71, 112-13, 116, 118-20, 136-38, 152, 154, 187, 194, 196, 201-02, 204, 210, 215, 285-86, 448; (1) gīta, vādya, nṛtta performance associated with Bharata, 1-3, 29, 71, 82, 209, 212, 235, 292, 430, 447; (2) aspect of drum-playing denoting particular akṣaras(1) for particular drums, 63-64; (3) contraction or expansion in the number of aṅgas(3) in gītaka, 178-79.
mārgakalā, same as mātrā(3), 50-51.
mārgatāla, tāla / system of tāla employed in mārga(1), 1, 3, 9-10, 15, 19, 23, 29, 37-38, 40, 48, 62, 68-75, 82, 110, 114, 116-20, 122-23, 131-34, 136, 139, 152, 211, 227, 258, 271, 318, 370, 400, 420, 430.
mārgāsārita, a nirgīta, 482, 484-85.
mārjanā, tuning of puṣkara, 63, 66-67.
māsa, month, — a unit of time, 113.
māṣaghāta, a tālāṅga, 170-71, 173, 189-90, 455-56.
mātrailā, a type of elā, 253.
mātrā, sole unit of measurement in current tāla practice, 48, 51, 128-30, 132-34, 136, 138-39, 141, 144-49, 174, 218, 276-77, 279-81, 302-03, 308, 310, 313-14, 363, 365, 367-69, 393, 401, 406-08, 419-22, 426, 430, 432, 434-37, 439-41, 444; (1) syllabic time-unit, 116, 193, 196, 208-10, 253, 259, 261, 272, 286, 302, 331, 353-54, 359, 363, 372-73, 382, 384-88, 392-94, 397, 400,

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402-04, 411, 414, 416-20, 422-23, 425, 434, 436-37, 439-42, 452, 460, 466, 470-71, 473, 485; (2) reference time-unit in mārgatāla, 10, 19-21, 24, 38, 51-53, 74-76, 83-85, 112, 132, 200, 257, 400; (3) a set of 8 tāla-kriyās mentioned in Bṛhaddeśī and later works, 27, 50-54; (4) a tāla-structure formed by dvikala / catuṣkala caccatpuṭa, 27; (5) a tālāṅga, 172-73, 180-82, 188-91, 206, 483; (6) reference unit in jāti(2)-based late-medieval tālas, 119, 121; (7) unit of tāla in general, 175, 392, 399-401, 420, 474.

mātrā-(also mātrika) gaṇa, gaṇa(4) based on syllabic mātrā-count, 253, 255, 261, 385, 392, 394, 397-99, 402, 413-14, 420, 452, 467, 485.

mātrāvṛtta, metre based on syllabic mātrā-count, 207, 209, 287, 359, 386-87, 394-95, 397, 401, 410-12, 419-20, 453, 460, 467, 479.

mātrik chanda, same as mātrāvṛtta, 359, 389, 391-92, 394, 396, 398-400, 402-03, 410, 413-15, 418, 420, 436, 485.

mātṛkā, (1) a prabandha, 232, 238, 250, 258, 278, 323, 445; (2) a metre, 445.

mātū, text of a song, 190, 225, 240, 247, 307.

melāpaka, a dhātu of prabandha, 214, 219-21, 237-38, 250, 252, 254-55, 257, 260, 265, 278.

meru, mathematical chart to aid the computing of the serial number and structure of tāla, 37, 89, 102, 118.

mijrāb, plectrum, 362, 364-65.

miśra, a form of tāla, 36-37, 69, 139; (1) a tāla-jāti, 115, 121, 126-27, 139; (2) a type of anta, 169-70, 188.

miśrakā, an upabhaṅga tāla, 37.

miśra sūḍa, a class of prabandha, 236, 266.

mīṇḍ, deflection, 276, 298, 302, 304, 308.

mṛdaṅga, a drum, 62, 64, 111, 121, 299, 305, 314, 358-59, 362, 366, 417.

mṛdaṅgam, a Karṇāṭaka drum, 131, 142.

mṛdaṅgā, mṛdaṅga, a yati in Karṇāṭaka tāla system, 121, 139, 143.

mudrā, signature of the composer, 316, 342.

mukha, a tālāṅga, 153, 155, 173, 188, 191-95, 202, 205-07, 451, 455-56.

mukhaḍā, opening phrase of a musical composition, 146, 304.

mukta, a prahāra, 63, 66.

muktaka, a variety of daṇḍaka class of metre, 218, 325-26, 404, 408, 410, 413-16, 421.

muktāyi, a section of ālāpa in Karṇāṭaka music, 222.

muktāyisvara, sargam passage in the first section of varṇam, 317.

muraja, a drum, 258.

murkī, a type of tonal ornamentation / very fast curved short svara-phrase, 302, 304, 306, 308.

mūrcchanā, scales derived from grāma, 71, 266, 297, 447; (1) a tonal ornamentation, 248.

naḍillā, a prabandha, 238.

nagaṇa, a varṇagaṇa, 253, 329, 360, 369, 385, 466.

naiṣkrāmikī, a dhruvā of nāṭya, 285, 455, 459.

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narkuṭa, (1) a type of dhruvā, 456, 461, 474, 477-78; (2) a class of metre employed in narkuṭa dhruvā, 468, 474.
naṣṭa, (1) a tāla pratyaya, 83, 85-86, 105, 118; (2) lost (unknown) form of tāla, 85, 103-05, 107-08.
natkuṭa, a bhaṅga tāla, 37.
natkuṭī, a bhaṅga tāla, 37.
navaratna, a prabandha, 238.
nāda, (1) musical sound, 62, 289; (2) sound in general, 349-51, 357.
nādāvatī, a variety of elā, 253, 307, 328.
nāgasvaram, a Karṇāṭaka wind instrument, 131.
nāṭaka, drama, 447.
nāṭya, drama, 2, 63, 67-69, 151, 153, 155-56, 158-59, 193, 197, 212, 238, 242, 285-86, 291, 352, 446-48, 452-53, 461, 482.
nāṭyadharmī, abhinaya in a stylised form, 461.
nāyaka, (1) the main person (hero) described in a prabandha, 254, 256-58, 265, 274, 317; (2) a musician well-versed in saṅgītaśāstra, 408.
nāyikā, chief lady character in a prabandha, heroine, 302, 317, 379.
nibaddha, pre-composed, 218, 273, 277, 286-87; (1) pada bound by chanda, tāla and meaning, 352-53.
nicṛt, option to reduce by one syllable the length of a pāda in Vedic metre, 395.
nidhana, an aṅga of sāmagāna, 207-09, 221-22.
niḥsāru, niḥsāruka, a deśī tāla, 79, 81, 229-31, 254, 261, 263, 268, 270, 282; (1) a sālaga sūḍa prabandha, 79, 128, 234, 250, 263, 279; (2) an Odissi tāla, 128, 245, 281.
niḥśabda, unsounded action of tāla, 8, 11-16, 18-20, 43-44, 46-52, 70-71, 73-74, 76, 78, 82, 110, 113, 118, 128, 134, 154, 178, 314.
nimeṣa, (1) measure of time in tāla in terms of blinking of the eye, 10-11, 110, 114, 120; (2) a measure of time in late-medieval tāla, 110-11, 113-14.
nirgīta, rendering of instrumental composition alongwith singing of meaningless syllables, 42, 60-61, 68, 173, 210-11, 359, 372, 450, 479-82, 484-85.
nirdoṣā, a svara-alaṅkāra, 125.
niryukta, (1) a division in gītaka, 161-63, 227; (2) a type of prabandha, 226-27, 229.
niṣkrāma, an unsounded action of tāla, 16-17, 43-44, 46.
niṣkrāmagāna, a type of gāna in nāṭya, 455, 459.
nīraṭita, a dhātu(1) of vīṇā, 360-61.
nomtom, improvisation part preceeding the composition in dhrupad, 275, 297-98, 304-05, 315.
nṛtta, dancing, 2-3, 8-9, 56, 62, 67, 157-59, 192-93, 198, 205, 291, 297.
nṛtta (also nṛtya) prabandha, dancing to the geya prabandha, 290-92.
nṛtya, dancing, 117, 149, 291.
nyāsa, note on which gīta / melody concludes, 154, 174-76, 179, 240.

ogha, (1) a karaṇa in drumming, 64; (2) a gati in drumming, 65; (3) a type of relation between instrumental playing and singing, 65.
oja, quality of vigour in kāvya, 293.

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oṁkāra, oṅkāra, the sound 'Oṁ', 207-09, 222.
oveṇaka, a gītaka, 36, 43, 151-52, 164, 168-71, 173, 189-90, 192, 484.
ovī, (1) a prabandha, 250, 262, 417, 445; (2) a metre, 262, 373, 415-16, 445.

pachāṅhī, a style of ṭhumrī-singing, 307-08.
pada, (1) word / text, 52-53, 61-62, 151, 154, 159-60, 162-63, 165-66, 168, 174-78, 184-88, 190, 215, 225, 241-42, 248, 253, 265, 273-74, 280, 285-87, 289, 299, 301, 305, 313, 351-53, 367, 371, 373, 403, 407-08, 418, 447, 449-50, 453-54, 456-57, 463; (2) a form of devotional composition, 131, 238, 294, 296-97, 311, 314, 320, 323-27, 387, 390, 401, 412-13, 416, 430, 440; (3) meaning, 174; (4) an aṅga of prabandha — meaningful words, 222, 224-26, 236, 238, 255-56, 259-61, 264-65, 268, 278, 289, 305, 334, 337; (5) sub-sections of prabandha, 247, 250-53, 257-58, 264, 332; (6) a couplet within a song, 266, 268-70, 274, 280, 293; (7) a section of Odissi composition, 276, 322.
padam, a Karṇāṭaka composition, 316-17.
padaniryukta, a division in gītaka, 161-62, 164.
padāṅga, pada-based limbs of gītaka, 177.
paddhaḍī, (1) a prabandha, 238, 250, 261, 266, 273, 445; (2) a metre, 261, 266, 445.
paddhati, styles of nṛtta, 291-92.
padminī, a mārgakalā, 51.
paḍī, way of rendering the pada section of Odissi song, 276.
pajjhaṭikā, a metre, 266, 394, 400.
pakhāvaj, a drum, 65, 111, 148-49, 297-99, 303, 305, 311, 315, 434, 441.
pakṣiṇī, a tāla-jāti, 115.
pala, a unit of time, 113.
pallava, a part of elā, 220, 252, 323.
pallavi, a section of Karṇāṭaka composition, 135, 220-21, 284, 316-21, 323, 423.
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paṅkti, a class of metre and a metre, 381, 386, 395, 460, 470-72, 476.
paṅktikā, a class of metre and a metre, 402, 419.
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pañcacāmara, a metre, 419, 434-35.
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pañcamī, a jāti, 289, 457, 478.
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pañcānana, a prabandha, 239, 250, 259, 278, 323.
paṇava, a drum, 62.
paraṇ, drum composition, 358, 362, 434, 441.
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parigītikā, a theatrical song, 454.
parivarta, (1) repetition of sections of tāla, 27, 116; (2) repetition in a composition, 28, 146, 197, 199-200, 203, 448, 485-86.
parivartanī, a dhruvā(4) of pūrvaraṅga, 450, 480, 486-87.

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patākam, a kriyā in Karṇāṭaka tāla, 82.
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Paṭiala gharānā, a gharānā of ḳhyāl-singing, 304.
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pāda, foot of a metre, 261, 353, 374, 376-78, 384, 387-99, 391, 393-98, 471; (1) sections of prabandha, 250-53, 257, 259-60, 264-65, 329; (2) a tālāṅga, 168, 172, 177, 189-90, 192.
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pādākulaka, a metre, 394, 400.
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pātra, female dancer, 198, 297, 299-300.
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pāṭākṣara, drum syllables, 118, 126-28, 270, 320.
pāṭha, pāṭa patterns for practice on drums, 150.
peraṇi, a style of dance, 279, 291-92.
pipīlikā, a yati, 121-22, 139-40.
pluta, a measure of kriyā in tāla equal to 15 short syllables, 9-10, 20-22, 36, 39, 41-42, 47, 53, 69-71, 73, 75-76, 81, 83-88, 91, 95, 97-99, 101-08, 110, 124, 132-33, 190, 194, 370, 420; (1) a late-medieval tāla-unit, 112-13, 120, 126, 128; (2) a dhātu(1) of vīṇā, 360-61; (3) prolated syllable, 379.
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prahāra, stroke on drum indicating the quality of sound produced, 63, 66-67.
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praveśagāna, a type of gāna in nāṭya, 455, 457.
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prāsa, rhyme, 261-62, 264, 284, 296, 324, 387, 389, 403, 416, 418, 422-23, 425.
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prāveśikī, a dhruvā of nāṭya, 454-58, 462, 470, 476-77.
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purāṇa, sacred literature of human origin, 153, 156-57, 297, 349, 418.
puṣkara, drums, 62-67, 477, 486.
pūrvaraṅga, ritual prelude to nāṭya, 42, 67-68, 152, 155-57, 193, 197, 205-06, 285, 446, 450, 480, 482, 485.
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raganа, a varṇagaṇa, 253, 368-69, 385, 411, 466.
raṅgī, a metre, 435, 437.
rasa, aesthetic relish, 42, 67-68, 212, 224, 226, 236, 238, 240-41, 244, 247, 253, 255, 262, 265, 286, 288, 291, 297, 306, 313, 317, 351, 358, 371-72, 377, 408-09, 421, 441, 446-48, 450, 453-55, 457-64, 477, 479.
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rāddha, a combination of yati, laya and pāṇi in drumming, 64-65.
rāga, melodic basis for musical structure, 3, 67-69, 135, 140-41, 144, 154, 174, 179, 213-17, 221, 226, 236-42, 244, 253, 258-62, 264-66, 270-73, 275-79, 283-84, 287, 293, 297-98, 304-08, 311-14, 316-19, 321-23, 334-35, 363-64, 367-72, 418, 441, 447-48, 450, 460, 474-75, 478.
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rāgakadamba, a prabandha, 239, 250, 258, 278, 318, 323.
rāgamālikā, a Karṇāṭaka composition, 318-19, 323.
rāgatālamālikā, a type of composition set to many rāgas and tālas, 271, 284, 323.
rāgālapti, ālāpti that is not composition based, 291, 298, 304-05, 307, 323, 367.
rāhaḍī, (1) a prabandha, 239, 250, 261, 278, 445; (2) a metre, 445.
rājacūḍāmaṇi, a prabandha, 238.
rāmakrīḍa, theatrical form performed with dance, 157.
rāsa, (1) same as deśī āditāla, 77, 254-55, 445; (2) a Karṇāṭaka tāla, 332; (3) (also rāsaka), a śuddha sūḍa prabandha, 228-32, 250, 255; (4) a sālaga sūḍa prabandha, 234, 239, 250, 263, 272, 283.
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rāsalīlā, rāsa, the divine dance of Lord Kṛṣṇa, 304-06.
reṇeṭi, rāṇīhāṭi, a style of bāṅglā kīrtan, 312-13.
ribhita, a dhātu (1) of vīṇā, 360-61.
rīti, styles of poetry, 236, 238.
rovindaka, a gītaka, 151-52, 164, 168-69, 172-73, 175-77, 190-91, 206.
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rūpakabhañjanī, melodic variation involving the entire prabandha, 303.
rūpakālapti, prabandha-based ālapti, 292, 299, 303, 323, 371.
ṛk, a gītaka, 152-53, 155, 207-08, 210, 451-52; (1) verse bound mantras, 395.
ṛṣabha, second svara in the basic scale, 66.

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Sadāśiva, same as Śiva, 116.
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samā, (1) a yati, 55-56, 64-65, 121; (2) a yati in Karṇāṭaka music, 143.
samānikā, a metre, 368, 419, 434-35.
sampad, an element of chanda — completion of a metre without resorting to augmentation or reduction of syllables, 374-75.
sampakveṣṭa, a bhaṅga tāla, 37.
sampakveṣṭāka, a mārgatāla, 25, 38, 40, 42, 46-48, 71, 258, 484.
sampiṣṭaka, a tālāṅga, 36, 171, 173, 189-90, 206, 455-56, 484.
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saṁnyāsa, intermediary halting note, 174, 176, 179.
saṁvādī, consonant note, 176.
saṁyoga, combination of syllables in drum-playing, 63, 65, 67.
saṁyoga meru, a tāla pratyaya, 83, 95, 100-01.
sandhi, a tālāṅga, 171, 189, 455-56.
sannipāta, a sounded action of tāla, 17-18, 43-45, 48, 146, 193-96; (1) a cycle of dvikala caccatpuṭa, 485-86.
saṅgatā, a kaṇḍikā of vardhamāna, 198-204.
saṅgati, melodic variations of a line in Karṇāṭaka composition, 316, 318-19.
saṅgīta, a composit art of gīta, vādya and nṛtta, 2, 3, 70, 109, 147, 155-56, 219.
saṅkhoṭanā, a nirgīta, 482, 484.
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saṅkīrṇa, a form of tāla, 36-37, 70-71, 121, 139; (1) a tāla-jāti, 115, 121, 126-27, 139.
saṅkīrṇa sūḍa, a class of prabandha, 234, 272, 277.
sañcārī, third section of dhrupad, 221, 297, 315, 408, 425; (1) a varṇa, 317.
sapāda, same as savaiyā, 410.
saptarūpa, the seven gītakas madraka etc., 151-52, 157, 159, 209, 451-52.
sargam, svara syllables, 140, 303, 305, 315, 317-18, 367-69; (1) a musical composition, 314.
sarod, a North Indian string instrument, 310.
sarpiṇī, a mārgakalā, 27, 50-51, 53, 113, 115; (1) a kriyā in Karṇāṭaka tāla, 82.
sarvatobhadra, a prabandha, 265.
saśabda, sounded action of tāla, 8-9, 11-15, 17-18, 20, 43-52, 70-71, 73-74, 76-77, 110, 113, 118, 128, 131, 134, 154, 179, 282.

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savaiyā, a metre, 308, 388, 403, 406-07, 409-11, 432, 434, 436.
savārī, a North Indian tāla, 297.
sādarā, sādrā, (1) a North Indian tāla, 315, 421, 434-36; (2) a metre, 436.
sālaga, a class of nibaddha gīta (1) 277.
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sāmagāna, same as sāman, 151, 153, 157, 207-10, 448.
sāmagīta, same as sāman, 221.
Sāmaveda, one of the four vedas, 9-10, 447.
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sāraṅgī, a North Indian string instrument, 310.
shahnāī, a North Indian wind instrument, 310.
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siṁhapada, (1) a prabandha, 265; (2) a metre, 265.
siṁhavikrama, (1) a deśī tāla, 77, 265; (2) a prabandha, 265.
sitār, a North Indian string instrument, 137, 142, 148-49, 310, 363-64, 366.
sīra, a svara-alaṅkāra, 125.
smṛti, sacred literature of human origin, 153, 156-57.
solkaṭṭu, drum syllables, 320.
sphoṭa, process which makes the meaning known in language, 422.
śragdharā, a metre, 379, 402, 466-67.
sragviṇī, a metre, 402, 419, 436.
srotogatā, a yati, 55-56, 64-65, 113, 115, 121, 140, 142, 184.
srotovahā, a yati in Karṇāṭaka music, 143.
stavamañjarī, a prabandha, 265.
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sthāya, rāga-phrase, 240-41, 299, 303, 307.
sthāyabhañjanī, melodic variations involving a portion of the prabandha, 303.
sthāyī, (1) varṇa with sustained / repeated svaras, 55, 167, 170, 174, 207, 247, 260, 317; (2) fundamental note, 66, 259; (3) first section of bandiś, 140, 174, 221, 276, 286, 297, 302-04, 375, 408, 422-29, 431-32, 437-38.
sthita, (1) a tālāṅga, 169-70, 188, 455-56.
sthitā, same as vilambitā dhruvā, 456, 459, 463-64, 468.
stobhākṣara, auspicious meaningless syllables, 207-09, 288-89, 486.
stotra, religious Saṁskṛta poetry, 324-27, 381, 389, 396, 412.
sudarśana, a prabandha, 250, 260.
sudhī, a metre, 434-35.
sugati, a metre, 436.
sumukhī, a kaṇḍikā of vardhamāna, 198-200, 202-04.
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sundarī, a metre, 396, 410-11.
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sūḍa, a class of prabandha, 227-36, 238, 250, 279, 281-84, 323; (1) an Odissi song form, 279, 323.
sūḍakrama, sequence of sūḍa prabandhas, 228-29, 231-32.
sūḍādi tāla, same as suḷādi tāla, 126.
sūfī, mystic religious sect of Islam, 301.
sūla, sūl, a North Indian tāla, 284, 293, 297, 314-15, 420-21.
sūḷa, same as sūḍa, 281-84.
sūḷādi, a type of song, 281-84, 322, 332, 343, 347.
sūḷādi tāla, a category of tāla, 109, 118, 124, 126, 282-83.
sūtra, aphoristic rule, 42.
svara, musical note, 5, 7, 62-63, 67, 71, 82-83, 123, 126, 132, 136, 141-42, 144, 150, 154, 156, 162, 173-77, 188, 206, 210, 213-14, 216-19, 240-44, 246-48, 254, 272, 274, 276, 285, 293, 298, 302-04, 306-09, 311, 314-16, 318-21, 328, 351, 355, 357, 360, 363-64, 366, 368-70, 372, 380, 399, 421, 425, 447-48; (1) an aṅga of prabandha — melodic aspect and svara syllables, 215, 219, 222-26, 236, 238-39, 254-61, 264, 266-71, 273, 289, 304-05, 318, 320, 334; (2) melody, 62, 151, 154, 162-68, 177-78, 186-88, 225, 274, 285-86, 299, 301, 309-10, 313-14, 326, 351, 357-58, 367, 418, 434, 447, 449-50, 452-53; (3) tonal element, 48, 136, 159, 215, 274, 297, 304, 351-52, 358, 370; (4) an element of chanda — tone, 374, 380, 393; (5) a mārga, 119; (6) vowel, 242; (7) intonation / sound, 354, 381, 451.
svarajati, a Karṇāṭaka composition, 319-20.
svaraprastāra, melody in svara symbols, 206.
svarāṅka, a prabandha, 230, 250, 260.
svarārtha, a prabandha, 225, 230, 232, 239, 250, 256-57, 278, 315.
svarāṭ, option to augment by 2 syllables the pāda of a Vedic metre, 395.
svasthāna, stages of rāgālapti, 240, 292.
śabdālāpa, ālāpa involving words of the song, 303.
śakvarī, a class of metre, 381, 386, 460, 471, 476.
Śambhu, a synonym of Śiva, 2, 71.
śamyā, a sounded action of tāla, 12, 14, 17-19, 21, 43, 48, 77, 114-15, 134, 193, 195.
śaṅkha, (1) a mārga of gītaka, 178; (2) a wind instrument, 258.
śarabhalīla, (1) a deśī tāla, 78; (2) a prabandha, 230, 264.
śarat, a unit of time, 113.
śarīra, a tālāṅga, 153, 155, 172-73, 190-94, 205-07, 455.
śastra, recitative mantra, 381.
śayyāgata, a combination of yati, laya and pāṇi in drumming, 64-65.
śākhā, a padāṅga, 161-64, 172, 177-78, 183-85, 187-88, 191, 455.
Śākta, pertaining to Śakti goddess, 299.
śānta, tranquil (rasa), 265.
śārdūlavikrīḍita, a metre, 401, 409, 413.
śāstra, technical study of a subject, 8, 147, 244, 246, 349.
śer, metre in Urdū poetry, 309-10.
śeṣa, a North Indian tāla, 297.
śikhariṇī, a metre, 328, 401, 413.
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śivāparādhakṣamāpana, a particular stotra, 324-25.
śīrṣaka, (1) a tālāṅga, 169, 171, 179-91, 206-07, 448, 455-56, 484; (2) a class of dhruvā vṛtta, 398, 468, 473, 477; (3) a limb of dhruvā, 477.
śīrṣakā, śīrṣaka, a variety of dhruvā, 456, 462-63, 473-74, 477.
śloka, couplet with 8 syllables in a foot, 3-5, 10-11, 17, 37, 40-41, 60, 69, 109, 156-57, 165, 169, 201, 214, 228, 233, 237, 270-71, 326.
śrīraṅga, (1) a prabandha, 239, 250, 259, 278, 323, 335; (2) a deśī tāla, 78, 111, 265.
śrīvardhana, a prabandha, 250, 260, 333-34.
śrīvilāsa, a prabandha, 239, 250, 259, 278, 323.
śruti, smallest perceivable interval between two pitches, 66, 71, 246, 297, 447-48; (1) a synonym of Veda, 374.
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śukasārika, a prabandha, 239, 264, 328.
śukasārita, a prabandha, 239, 264.
śuṣkavādya, nirgītas rendered with vīṇā-playing, 480.
śuṣkākṣara, meaningless syllables, 158, 161, 177, 199, 206, 461.
śuṣkāvakṛṣṭā, a dhruvā(4) of pūrvaraṅga, 450, 480, 486-87.
śunyamārga, a mārga, 19, 32-33.
ṣaḍja, the first svara in the basic scale, 66, 223, 273, 306.
ṣaḍja-cālana, shifting the tonic from ṣaḍja to other svaras, 306, 308.
ṣaḍjagrāma, a grāma, 66, 484.
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ṣaṭpitāputraka, a mārgatāla, 25, 36-37, 40-43, 45-49, 71, 210, 258; (1) a bhaṅga tāla, 37.
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tāla chanda, tāla-based chanda, 367, 394, 399-400, 410.

tālagaṇa, mātrik sections in chanda according to tāla-sections, 399-400.

tālamālikā, a gīta(1) set to several tālas, 282, 284, 318-19, 322-23.

tālayati, pause in chanda according to tāla-sections, 399-400.

tālāṅga, tāla-based components of gītaka, 152, 162, 166-73, 175-77, 192, 201, 455-56.

tālārṇava, a prabandha, 239, 250, 258, 278, 318, 323.

tālikā, a tālāṅga, 172-73, 184-87.

tālī, sounded action in North Indian tāla, 132, 134.

tān, fast rythmic svara-phrasing, 136-37, 144, 276-77, 298, 303-04, 306, 308-09.

tāna, 6-and 5-svara mūrcchanās, 247, 297, 447.

tāṇḍava, dance of the forceful type, 155-56, 197, 290, 292, 484.

tāra, register higher than the madhya, 141, 144, 381; (1) high tone, 380.

tār paran, paran played on the string, 362.

tena, tenaka, an aṅga of prabandha — words with auspicious sense and syllables 'te' and 'na'- 222, 224-26, 236, 238, 255, 257-60, 264, 266-71, 289, 298, 304-05, 334.

tihāyī, employing a phrase thrice, 441.

tillānā, a Karṇāṭaka composition, 320.

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tiruppugaḷ, songs of saint Arun girināthar, 82, 321, 417-18.

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tomara, a metre, 440-41.

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tridhātu, prabandha with 3 dhātus, 221, 254.

trigatā, a bhaṅga tāla, 37.

trikāla, (1) laya-perception from 3-

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tripuṣkara, three main drums of Bharata's system — mṛdaṅga, paṇava, dardara, 62-64.
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trisaṅkhyāta, form of āsārita rendered with two repetitions, 196.
triśruti, tonal interval of 3 śrutis, 66.
triṣṭubh, triṣṭup, a class of metre, 381, 386, 395, 460, 470-72, 474, 476, 485.
tritāl, same as tīntāl, 138, 142, 144, 308, 424-25, 434, 436.
trivastu, trivastuka, comprising of 3 vastus, 178-82.
trivaṭ, a North Indian tāla, 306.
truṭi, (1) a unit of time, 110, 113; (2) a mārga, 119.
tryasra, tryaśra, a tāla whose total value when successively halved reduces to the value 3(three), 12, 25, 34-43, 48, 68-69, 72, 121, 139, 152, 171-72, 192-93, 209, 451, 457, 476, 479; (1) a tāla jāti, 113, 115, 121, 126-27, 139.
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ṭek, ṭeka, the line repeated in pada style of singing, 149, 322, 375, 387.
ṭhekā, group of syllables representing a tāla-structure, 112, 132, 147-49, 420, 435, 443-44.
ṭhumrī, a bandiś and style of singing, 149, 272, 304, 306-10, 313, 319, 323, 413.

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uktā, a class of metre, 386.
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upaj, improvisation, 298-99, 305, 315, 367.
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vaikharī, manifest speech, 349, 355.
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ERRATA

Page	Line	Printed as	To be read as
xi	21	५	५
36	33	।। ।।	ऽ ।।ऽ ऽ ।।ऽ
	35	´। ।´	ऽ´। ऽ ऽ। ऽ´
45	11	from	form
142	21-23	For example ... increased:	Examples of yati are found in compositions as for instance in the kṛti "tyāgarājayoga Vaibhavaṁ" of Muttusvāmī Dīkṣitar in Ānandabhairavī rāga.
142	31-36	bhavaṁ ...yoga vaibhavaṁ	In pallavi In anupallavi śaṁ prakāśaṁ svarūpaprakāśaṁ tatva svarūpaprakāśaṁ sakala tatvasvarūpaprakāśaṁ śiva śaktyādi sakala tatva svarūpaprakāśṁ
286	28	dhruvā	dhruva etc.
351	32	Brahman	Brahma
358	3,5	Brahman	Brahma
428	6	with	without
435	12	dhamār	dādrā
453	8	there	their
477	39	gaṇas	varṇas
486	18	all-druta	all-laghu

sṛṇgāra, śṛṇgāra should be read as śṛṅgāra everywhere.
nivṛt should be read as nicṛt everywhere.

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Dr. Subhadra Chaudhary (b.1936), an M. Music. and Ph.D., has authored several books, research papers and articles. She has to her credit 3 books — *Bhāratīya Saṅgīta Meiṁ Tāla aur Rūpa-vidhāna*, *Problems and Areas of Research in Music* (ed.) and *Saṅgīta Sañcayana*; more than 45 articles and papers on music and allied subjects. Again she has been credited with contribution of research papers to more than thirty seminars. She has delivered lectures on Indian Music in Holland.

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Related title

A STUDY OF DATTILAM

A Treatise on the Sacred Music of Ancient India

by Mukund Lath

This study aims at being a window to ancient Indian music and musical lore with *Dattilam* as the frame. The *Dattilam* of Dattila, venerated by later generations as a sage (*muni*), is a small text on music which in its aphoristic, Sūtra-like, brevity compresses a remarkable amount of authoritative and valuable material. The text is about two millennia old and is one of the very few survivals in its field from that age. The *Dattilam* is a masterpiece of methodical exposition: it neatly divides its subject into well-analysed parts and unfolds the whole with a thoughtfully planned logic. Though it musters much from many texts on music — ancient, medieval and modern — in order to study each topic comprehensively and comparatively, greater part of the present study is arranged round the original text itself, which is given in a critically examined reading along with a lucid translation.

The study comes up with many new insights and often breaks new ground. It gives us a feel of the wealth, complexity and sophistication of ancient musical literature. Many legendary names, such as those of Nārada, Kohala, Viśākhila — the three mentioned by Dattila — as well as Kambala, Aśvatara, Nandi, Nandikeśvara among others, are picked out with careful research and placed within a living tradition humming with controversies.

The *Nāṭyaśāstra* of Bharata has been especially studied in depth. For, in its section on music we have a text which is largely parallel to the *Dattilam*. In interpreting the *Nāṭyaśāstra*, the study takes the *Abhinava Bhāratī* of Abhinava Gupta (Circa 950-1025 A.D.) as its guide. At the same time, it reviews exhaustively almost all authentic texts on Indian music, particularly the *Bhṛaddeśī* of Mataṅga (7th century A.D.), *Saṅgītaratnākara* of Sārṅgadeva (13th Century A.D.) and *Saṅgītarāja* of Mahārāṇā Kumbha (15th Century A.D.), wherever these texts touch on subjects relevant to the *Dattilam*.

Since, the *Dattilam* is a work specifically on gāndharva, the study extensively explores a corpus of this musical term before intrinsically going in for the proper text.

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